

# MODERN LANGUAGE NOTES.

Baltimore, June, 1897.

## NOTES TO EUGÉNIE GRANDET.

My use of Balzac's *Eugénie Grandet* as reading-matter for third-year students during two consecutive years, has resulted in the collection of some miscellaneous notes on the text, some of which may be of value or interest to other expounders and lovers of the great novelist.

### I.

The following references are to Prof. Bergeron's edition<sup>1</sup> which has been reviewed briefly in these columns.<sup>2</sup> My notes are mere *obiter notata* and make no claim to exhaustiveness; they are concerned mainly with questions of interpretation and sometimes suggest, rather than remove, difficulties. Nothing, I may add, will please me more than to have these difficulties (real or fancied) removed by any of my better-informed colleagues.

(P. 4, l. 16 ff.) *D'un bout à l'autre de cette rue, ces mots: "Voilà un temps d'or!" se chiffrent de porte en porte.* Apparently following Petilleau,<sup>3</sup> Prof. B. renders *se chiffrent* "are noted down." This translation seems to me to miss the full force of the original. Rather: "are figured up," "are the subject of calculations." Cf. the phrase *les dépenses se chiffrent par tant*, and see the context for the development of the same idea. Miss Wormeley's<sup>4</sup> and Miss (?) Ellen Marriage's<sup>5</sup> renderings are likewise unsatisfactory. The former: "are passed from door to door;" the latter: "sometimes you hear. . . the words."

(P. 12, l. 12 ff.) *Quand, après une savante conversation, son adversaire lui avait livré le secret de ses prétentions en croyant le tenir, il lui répondait,* etc. This I render: "When

. . . his opponent had unwittingly betrayed to him [Grandet] the secret of his [the opponent's] intentions," etc., referring the *le* before *tenir* to *secret*. Petilleau (apparently followed by Prof. Bergeron, Miss Wormeley and the English translator) referred *le* to Grandet, and translated "to have him," "to have the advantage over him." Against this interpretation may be urged, first, the absence of a comma before *en croyant*; second, Balzac's well-known looseness in the management of his pronouns, other instances of which are not lacking in *Eugénie Grandet*.<sup>6</sup>

(P. 26, l. 26.) *C'est-y vous?* This is Nanon's equivalent for *est-ce vous*, as Prof. B. explains. The *y*, however, is best taken as standing for *il*, just as (p. 169, ll. 8, 9) it stands for *ils* (and later for *il*): *pus [plus] y deviennent vieux, pus y durcissent*, which is likewise some of Nanon's peculiar lingo. Balzac wrote *il* in another passage (p. 217, l. 16) where the old servant says, referring to Eugénie's long-awaited letter: *C'est-il celle que vous attendez?* Again (p. 61, l. 31). *C'est-il salé?*

(P. 30, l. 27.) *Comme ça nous pousse, ça! Tous les ans douze mois.* These words are addressed by Lawyer Cruchot to Eugénie on her birthday, after kissing her heartily on both cheeks, in the presence of the other Cruchots and of Eugénie's parents. Evidently: "how she shoots up, don't she?" with a good-humored appeal to the bystanders (*nous*, an "ethical dative"). It would be superfluous to quote instances where *ça* is used of persons, with contemptuous or facetious intent. The following from Sandeau may suffice: *ça n'a pas encore vingt-huit ans, eh bien! ça vous a déjà un bout de ruban à la boutonnière.* Petilleau: "how that makes us look older;" Bergeron: "how much older that makes us look;" Miss Wormeley: "how we sprout up, to be sure," which, of course, is quite satisfactory. E. Marriage: "This sort of thing makes us feel older, eh?"

(P. 84, l. 16.) *Coupant ses mouillettes.* The note to the last word ("small sips") even if correct, is certainly quite misleading to American students. Even 'sippet' (a small sop) is

<sup>6</sup> Good examples are pp. 140, l. 33, and 153, l. 11.

<sup>1</sup> Henry Holt & Co., 1895.

<sup>2</sup> MOD. LANG. NOTES, Vol. xi, June, 1896, col. 380.

<sup>3</sup> *Eugénie Grandet* . . . edited with Preface, etc., by G. Petilleau. 2d edition. Hachette & Cie., 1889.

<sup>4</sup> *Honoré de Balzac*, translated by Katharine Prescott Wormeley, *Eugénie Grandet*. Boston: Roberts Brothers, 1895.

<sup>5</sup> *Eugénie Grandet*. Translated by Ellen Marriage, with a Preface by George Saintsbury. London: J. M. Dent & Co.; New York: Macmillan & Co., 1895.

uncommon enough to call for explanation.

(P. 98, l. 32.) *Mané-Thécel-Pharès*. It is perhaps worth while to meet the inevitable question of the inquisitive student and account for the difference between these words and those in King James' version. Balzac's Bible evidently reproduced the reading of the Latin Vulgate, and, through that, of the Septuagint.

(P. 99, l. 12.) *Ne m'en parle plus, sinon je t'envoie à l'abbaye de Noyers, avec Nanon, voir si j'y suis*. The last clause—"to see if I'm there"—depends closely upon the main verb *envoie* and is, I take it, only another way of saying "to get rid of you," but the dictionaries seem to afford no help in the matter, nor have I found the expression elsewhere, except in Sandeau's *la Maison de Penarvan*, ii, vii: *Allons, oust! et va voir au moulin si j'y suis!* A full explanation of the expression would be interesting. Petilleau (followed by both translators) rendered: "see if I don't," and added: "vulgar expression equivalent to the French, but not a literal translation of it." Prof. B. is silent.

(P. 128, l. 27.) *Tiens, dit Nanon, je le savons ben [bien]*. Prof. B.'s note is judicious: "Peasants of certain provinces often use *je* for *nous*." This is quite sufficient for a student's text-book. The translators, however, take the expression as equivalent to *je le sais bien*; Petilleau suppresses it. Ploetz,<sup>7</sup> also, commenting on *les Femmes savantes* (l. 485) says: "*J'avons* pour *j'ai*, faute ordinaire des gens de la campagne." The same explanation is given in A. Roche's edition of this play (Hachette). Prof. Fortier, in his new edition, leaves us quite uncertain as to his interpretation. Prof. Gasc, in editing *le Médecin malgré Lui* (i, vi) says that *je savons* is *nous savons* or (!) *je sais*.

It seems that Nanon's way of speaking invaded even the court circles in the time of Francis I., and, fortunately, we have a contemporary interpretation of the locution in Palsgrave's *Esclaircissement de la langue françoise* (1530): "cependant que *j'irons* au marché pour *nous irons*;—*j'avons* bien bu, pour *nous*

7. *Manuel de Littérature française*, 7<sup>e</sup> édition, Berlin, 1883, p. 116.

*avons*" . . . , etc.<sup>8</sup>

Finally, the whole matter is so well explained by Prof. Meyer-Lübke that I cannot forbear quoting the entire passage:<sup>9</sup>

"Dans *je chante*, le *je* passe pour indiquer simplement la personne, mais mon pas en même temps le nombre, tandis que dans *nous chantons*, le pluriel paraît être exprimé par l'*-ons*; alors, pour obtenir la symétrie entre la 1<sup>re</sup> pers. sing. et la 1<sup>re</sup> pers. plur., *nous* cède la place à *je*: *je chantons* . . . Les grammairiens du xvi<sup>e</sup> siècle parlent souvent de cet idiotisme . . . et, de nos jours, il semble régner dans tous les parlers du Nord de la France, le picard seul excepté."

(P. 163, l. 20.) *Son bonheur, amassé comme les clous semés sur la muraille, suivant la sublime expression de Bossuet* . . . The peculiar "sublimity" of Bossuet's expression will probably be lost upon us until we can at least examine the passage where he makes use of it. Unfortunately, I have not a complete Bossuet at hand to make the search, and will only remark that *clou* sometimes means "ce qui présente une saillie qui rappelle la tête d'un clou" (Darmesteter et Hatzfeld, *Dict. Général*) and "nœud dans la pierre ou le marbre" (Littré). "Her happiness, massed together in one place, as one may see the projections on a stonewall" seems to me to make passably good sense. The "sublimity," then, would consist in the keenness of observation displayed by the great pulpit orator.

(P. 189, l. 8.) *Arrive qui plante*. This expression awaits the investigator. The "happen what may" of Petilleau (apparently followed by Prof. B. and the translators), is at least doubtful. Littré says: [this expression] "se dit d'une chose qu'on veut faire à tout hasard."

It would not have been difficult for the editor to have supplied students with some explanation of the following passages: *je vas* (191, 25); *si vous la voulez garder* (177, 33 and 163, 33); *Faublas* and *les Liaisons dangereuses* (55, 20 and 21); *racheter pour une somme de* (119, 18); *quoique ça ne soye pas de l'amour* (165, 25); *du bon or* (193, 12); *sourire à froid* (194, 22); *allait disant* (210, 25); *comme les*

8. Quoted by Génin, *Lexique comparé de la langue de Molière*, Paris, 1846, p. 221.

9. *Grammaire des langues romanes*, ii, § 78, p. 109.

*Dreux reparurent un jour en Brézé* (215, 16); use of *mademoiselle* "par raillerie" (235, 4).

## II.

*Eugénie Grandet* is a good sample of Balzac's work: a careful study of it reveals much of the author's personality, and this, by the way, seldom fails to interest instructor and student alike. The book shows the blemishes inseparable from very rapid composition; it is full of wood and stone; the life and death of Grandet produce that single, massive impression which only the fruit of a powerful imagination can produce. It is thus a characteristic product of those three faculties of extraordinary vigor, which, as now is generally agreed, were the mainsprings of Balzac's genius.

The first of these expressed itself in his own motto: *Il faut piocher ferme*—in other words, a power of self-devotion, of self-immolation to labor which resulted in the erection of the vast edifice of the *Comédie humaine*; which cut off his life before its time, and which made literally true Bourget's remark: *Balzac n'a pas eu le temps de vivre*.

Then, in the second place, his was a nature unusually sensitive to impressions of outward objects. Sainte-Beuve remarked, soon after the novelist's death, that it was true of Balzac, as of one of his contemporaries, that from his youth up he perceived things with such a keenness of sensibility "*que c'était comme une lame fine qui lui entraît à chaque instant dans le cœur*."<sup>10</sup>

Lastly, a powerful imagination which seized upon its own product with such avidity as to make his characters as real to him as the man at his side. Nothing, in fact, better illustrates Balzac as a writer than the following reminiscence of him by the Baronne de Pommereul,<sup>11</sup> which is certainly worth quoting.

"He had a way," says the Baronne, "of describing everything so that you seemed to see it just as it happened. He would, for example, begin a story thus: 'General, you must have known at Lille the so-and-so family . . . Not the branch that lived at Roubaix,—no, but those that intermarried with the Bethunes . . . Well, at one time there happened a

<sup>10</sup>. *Causeries du Lundi*, ii, 445.

<sup>11</sup>. Translated in the "Contributors' Club," *Atlantic Monthly*, December, 1885.

drama in that family.' And then he would go on, holding us spell-bound for an hour by the charm of his narration. When he had finished we used to shake ourselves to make sure of our own reality. 'Is it all really true, Balzac?' we would ask him. Balzac would look at us a moment with a gleam of cunning in his eyes, and then, with a roar of laughter,—for his laughter was always an explosion,—he would cry out 'Not one word of truth in it, from beginning to end! It was pure Balzac! Say, general, is it not rather pleasant to be able to make all that up out of your own head.'"

THOMAS A. JENKINS.

Vanderbilt University.

## ON THE ACCENTUATION OF THE GERMAN PREFIX *un-*.

NOT long ago I was led incidentally to examine and compare the different rules given in grammars and other books of reference in regard to the accentuation of German derivatives with the prefix *un-*. The results of this investigation, necessarily incomplete, are embodied in the following paragraphs.

Among the American grammars that are commonly used in high schools and colleges, those of Brandt, Thomas, Whitney, and Joynes-Meissner were examined.

Brandt (§ 422, 6), after admitting the difficulty of giving a general rule, says:

"*Un-* compounded with nouns and adjectives not derived from verbs attracts the chief accent; if they are derived from verbs, then the stem-syllable retains its original accent; for example, *unfruchtbar*, *undankbar*, *unklar*, *Unmensch*, but *ungläublich*, *unsäglich*, *unentbehrlich*, *unverantwortlich*, *unbegreiflich*. Notice, however, *unendlich*, *ungeheuer-ungeheuer*.—With regard to adjectives there is also a feeling approaching a principle, that *un-* should have the chief accent, when a regular adjective exists, of which the compound with *un-* denotes the contrary or negation: *brauchbar*, *unbrauchbar*, *sichtbar*, *unsichtbar*, etc. This feeling frequently unsettles the accent, as *unverzeihlich* > *ünverzeihlich*."

It is worthy of remark that Brandt makes no special reference to the accent of compounds of *un-* and a perfect participle, although there seems to be much uncertainty about this point.

<sup>1</sup> Here, as in most of the quotations, the spacing is mine.



Thomas's rule (§ 391, 3), while closely resembling Brandt's, is more explicit in regard to the accent of this particular class of *un-* compounds.

"If the basic adjective is not derived from a verbal root, *un-* usually has the chief stress; for example, *únruhig, únrichtig, únfruchtbar*. Notice, however, such exceptions as *unéndlich, ungeheúer*. The same principle holds if the basic adjective is derived from a verbal root, but is not a verbal in *-bar, -lich, or -sam*; for example, *únerhört, únangenehm, únbequem*. Verbals in *-bar, -lich, and -sam*, generally accent the root syllable; for example, *undénkbar, ungláublich, unbiégsam*. But in some of this last class the accent is unsettled; for example, *únaverzeíhlich, or unverzeíhlich*."

Whitney (§ 416, 4b) attempts no general rule, merely stating that

"according to some authorities, the words formed with *un-* always have the principal accent on that prefix; others except compounds of participles, as *unbelohnt*, and of verbal derivatives with the suffixes *-bar, -lich, -sam*, as *undénkbar, unéndlich, undúlsam*."

According to Joynes-Meissner (§ 51), in compounds with *un-* the prefix bears the principal accent, "with a few exceptions."

Vietor's *German Pronunciation: Practice and Theory* (second ed., p. 106), has this rule:

"The second, instead of the first part, bears the principal stress . . . in compounds with *un-*, if the second part of the compound is a verbal adjective,—the radical syllable of the verb bearing the stress; for example, *únerhórbar, unabándertlich*; if the second part is a p. p. with accented prefix, the latter retains the accent; for example, *unángemeldet*."

Thus far, having examined only works that are more or less adapted to the needs of beginners, we find a noticeable lack of accord among the rules given, especially with regard to derivatives from perfect participles, and verbal adjectives in *-bar, -lich, and -sam*.

The following evidence is contained in some of the more elaborate works on German grammar.

In Grimm's *Grammatik*, vol. ii, (new ed. p. 764,) the prefix *un-* is spoken of as "stets betont."

Heyse's *Deutsche Grammatik*. (24. Aufl.

neu bearb. v. Lyon, p. 13), has the following statement:

"Hochtonig ist nach dem Obigen: in allen einfachen mehrsilbigen Wörtern die Stammsilbe (ausgenommen: . . . einige mit den Vorsilben *ant, erz, ur, miss, un* . . . gebildeten Wörter, z. B. *Unmensch, únsauber, únehrlích* [dagegen: *ungláublich, unmöglich, unstérblich, unéndlich*]."

Although Lyon's edition of Heyse's *Grammar* is practically a new work, it may not be without interest to compare this brief statement, which rather resembles the assertion of Grimm, with the more elaborate rule originally given in Heyse's *Lehrbuch der deutschen Sprache* (1838, p. 182). The rule there given coincides more or less with those of Brandt and Vietor, the gist of it being expressed in these words:

"Der Nebenton trifft . . . die Vorsilbe *un-* vor Participien und vor Adjactiven auf *-bar, -lich, -sam*, wenn sie von Verben abstammen. . . . In andern Fällen aber ist dieselbe Vorsilbe hochtonig; namentlich vor Substantiven, Adjactiven von anderer Bildung, und Adverbien."

Wilmanns's *Deutsche Grammatik* (1. Abt. p. 315 f.) gives these rules:

"Das Nhd. betont *un-* noch in vielen Adjactiven, zumal in solchen, welche in fühlbarem Gegensatz zu dem positiven Simplex stehen; z. B. *únecht, únrecht, únaufmerksam, úngnádig, únfreundlich*, etc. Aber wenn das Simplex nicht oder wenig gebráuchlich ist (a) oder Simplex und Compositum in ihrer Bedeutung sich eigentümlich entwickelt haben (b), wird oft der zweite Bestandteil betont, z. B. (a) *unságbar, unberéchenbar, unaufháltbar, unentwégt*, und viele auf *-lich*: *unzáhlig, untádelig, unságlich, unerfórschlich, unerbittlich, unverzúglich*, etc. (b) *unéndlich, unvergésslich, ungeheúer, ungeméin*, etc. Doch greift die Regel nicht durch. Nicht wenige Adjectiva halten an der alten Betonung fest, obwohl sie nicht durch den Gegensatz zum Simplex gestützt wird; *únwírsch, únstát, únflátig, únpáslich, únliebsam, úngestúm, úngestáll, úngeschlacht, únbeschóllen*—und manche, deren Simplex gebráuchlich ist, lassen *un-* unbetont, bes. *unmöglich, unstérblich*, auch *ungláublich, unbegreiflich, unverántwortlich*.—Schwankend ist der accent in *unbeschadet, ungeachtet*, wechselnd nach der syntaktischen Stellung in *unentgeltlich, unverdrossen*.—Wenn das negative Moment besonders hervorgehoben werden soll, kann *un-* in allen betont werden."

Behaghel, in Paul's *Grundriss*, vol. ii, p. 555 f., says:



"Diesen auf psychologischen Gründen beruhenden Accentgesetzen wirkt in nhd. Zeit ein mechanischen Ursachen entspringendes Streben entgegen, das Streben nach bequemerer Gewichtsverteilung. Bei Adjectiven von der Lautform  $\underline{\text{un-}}$  oder  $\underline{\text{un-}}$  zeigt sich die Neigung, den Ton vom Wortanfang wegzurücken und auf die schwerste der Nebensilben zu verlegen. Es heisst *eigentlich* und *eigentlich*, *leibhaftig* und *leibhaftig*, *nötwendig*-*notwendig*, *währscheinlich*-*wahrscheinlich*, *barmhertzig*, *dreifältig*, *lebendig* (aus mhd. *lebendig*). Fast lauter solche Wörter gehören hierher, die Komposita sind oder den Eindruck von Komposita machen, bei denen aber dem Sprachbewusstsein das Gefühl abgeht, dass ein erster Teil einen zweiten modifiziere; wir besitzen kein *haftig*, *wendig*, *scheinlich*. Das zeigt sich besonders deutlich bei den Komposita mit *un-*, wo der Ton auf der Vorsilbe steht, wenn der zweite Teil auch als vollständiges Adjektiv sich findet, sonst aber auch auf dem zweiten Teile liegen kann: *unfreundlich*, *unfruchtbar*, aber *unermesslich* und *unermesslich*, *unsäglich* neben *unsäglich* (aber auch *unmöglich* und *unmöglich*, *unglaublich* und *unglaublich*, obwohl daneben *gläublich* und *möglich*; hier haben wohl Verbindungen wie ganz *unmöglich* eingewirkt."

Similar to the views of Wilmanns and Behaghel is that expressed in Huss's treatise, *Lehre vom Accent der deutschen Sprache*, p. 14 ff. *Un-* compounds are discussed at some length, the most important principle of their accentuation being stated thus:

"In Adjectiven ist *un-* nur dann betont, wenn sein Complement auch selbstständig im Munde des Volkes lebt."

In Paul's *Dictionary*, which does not mark the accent of words, we find the following general rule under the prefix *un-*:

"In den Ableitungen aus unfesten Zusammensetzungen sinkt die erste Silbe, die den Hauptton trägt, durch die Zusammensetzung mit *un-* zur Tonlosigkeit herab, vgl. *unabhängig*, *unanstössig*, *unvorsichtig*, *unzulässig*, *unzugänglich*. Eine entsprechende Verschiebung findet statt bei *unbarmhertzig*, *unbotmässig*, *unbussfertig*, *unachtsam*, *undankbar*, u. a. Anderseits hat *un-* vielfach den Hauptton an die stärkstbetonte Silbe des zweiten Bestandtheiles abgegeben, und ist davon tonlos unmittelbar vor der haupttonigen Silbe, nebetonig wenn es von derselben noch durch eine Silbe getrennt ist, vgl. *unendlich*, *unmöglich*, *undenkbar*, *unglaublich* *unabschätzbar*, *unbegreiflich*. Insbesondere gilt diese Betonungsweise für alle diejenigen Wörter, die nur in der Zusammensetzung mit *un-* gebräuchlich sind."

Heyne's *Dictionary*, like Paul's, does not

mark accents, but has this remark under *un-*:

"Die stete Verbindung gerade nur des Nomens mit *un-* hat das letztere in die Art der tontragenden schweren Vorsilben übergeführt, so dass die Fälle, wo *un-* den Ton nicht trägt, bereits in alter Sprache selten sind und in neuerer Sprache sich auf gewisse Fälle beschränken (*unendlich*, *unmöglich*, *untrüglich*, u. a.)."

When the statements thus far cited are compared with one another, the numerous and radical points of difference and contradiction are obvious: on the one hand Grimm, who says that the prefix is always accented; on the other Wilmanns, who admits that the prefix is "still" stressed in many adjectives. Whitney gives the student the choice between Grimm's rule and one that is more or less closely represented by Brandt, Viator, and the older Heyse. The rule in Thomas concerning perfect participles flatly contradicts the corresponding rules in Viator and the older Heyse. Heyne, Heyse-Lyon, and Joynes-Meissner do not, properly speaking, give any rule whatever. Most of the rules—that is, those of Brandt, Viator, Thomas, and the old Heyse—turn on the origin of the derivative, whether it be from a nominal, or from a verbal stem; while Wilmanns, Behaghel, and Huss, on the other hand, give quite full discussions of the subject and yet do not even mention this factor, but allege only the influence of word-rhythm and of the relative meaning and use of simplex and compound. To this last point some importance is attached by Paul also, and he may, therefore, be classed with the three authorities last named. This comparison of the foregoing quotations shows that a foreign student of German would find even a careful study of these principles to be of little practical value in determining the accent of many *un-* compounds.

In order to make as practical a test of the subject as could be made without going abroad and gathering statistics from the living speech of the people themselves, I decided to investigate the German-English part of the large *Dictionary* of Flügel,<sup>2</sup> since it marks the accents. Other large dictionaries were not available for my purpose. Grimm's *Wörterbuch* could, of course, not be used, since the letter *U*

<sup>2</sup> First edition; the second edition was not at hand.

has not yet been completed. Sanders, who generally marks accents, fails to mark those of *un-* derivatives. Besides, his system of arrangement by stems would make the use of his dictionary practically impossible for our purpose. Paul and Heyne, as said before, do not mark accents at all. Flügel, however, does mark them with unusual care; whenever there is variance in popular usage, two accents are marked, and that which, in the judgment of the compiler, is less frequent, is enclosed in brackets. I proceeded to examine and tabulate the *un-* compounds given in this work. It should be stated, however, that substantives with the prefix *un-* were not considered, since there seems to be no uncertainty as regards their accent. *Un-* bears the principal stress in all such compounds, except *Unflätere!*—where the position of the accent is determined by the character of the suffix—and abstracts in *-heit* and *-keit* formed from adjectives in which *un-* has not the principal stress; for example, *unstérblich*, *Unstérblichkeit*.

Of other *un-* compounds Flügel gives about 885, counting only one member of such doublets as *unaufhaltbar-unaufhaltsam* and *unauflösbar-unauflöslich*—a rule that I have observed in all enumerations. Of these 885, Flügel marks *only four* with the accent always away from *un-*; namely, *unéndlich*, *ungeniert*, *unglaublich*, *unstérblich*. Of these, *unglaublich* can certainly be used with the accent on *un-*; in fact, it is one of Behaghel's examples given above. As to *ungeniert*, it is frequently, at least in conversational pronunciation, accented on *un-*. So there remain with the accent always away from *un-* only two adjectives, *unéndlich* and *unstérblich*. Thirteen words have, according to Flügel, the accent by preference on the root-syllable of the second element, the accent on *un-* being bracketed. These are *unaufhaltsam*, *unaufhörlich*, *unauflösbar*, *unaussprechlich*, *unausstehlich*, *unausweichlich*, *unbegreiflich*, *unbeserlich*, *undenkbar*, *ungefähr*, *unkennbar*, *unsäglich*, *unzählig*. Observe that these are all verbals in *-bar*, *-lich*, or *-sam*, except *ungefähr*, and that there is not a single perfect participle among them. Then there are also fifty-seven words that have the accent preferably on *un-*, but sometimes on the root-syllable of the

second element. Nearly all of these are also verbal adjectives in *-bar*, *-lich*, and *-sam*, the exceptions being *ungeheuer*, *ungemein*, *unlängst*, *untadelhaft*, *unzweifelhaft*, *unberücksichtigt*. *Unberücksichtigt* and *ungeniert*, it should be remarked, are thus the only compounds of *un-* and a perfect participle given by Flügel that can have the accent away from *un-*.

Except the three groups of words just mentioned, amounting altogether to less than nine per cent. of the whole, Flügel marks all *un-* compounds with the accent always and only on the first syllable. This is a remarkable showing in view of the rules laid down by the grammarians, especially if one considers that, of the seventy-four words not in this category, only four (properly two) have the stress always away from *un-*, while as many as fifty-seven have it preferably on *un-*. Of course a large number of the words enumerated offer no difficulty, being accented on the prefix by all authorities. A rough estimate, however, shows that fully half of the *un-* compounds, excluding substantives, would, under the provisions of one or more of the rules cited above, have the chief accent elsewhere than on the prefix. In concluding this survey of Flügel, it should be said that there appears to be no principle by which one may distinguish words that have the chief accent on *un-* from those that can have it elsewhere. The latter class, it is true, consists chiefly of verbals in *-bar*, *-lich*, and *-sam*, but many other such verbals, occurring with equal frequency, are given with the accent always on *un-*; and only twelve have the accent preferably away from *un-*.

For comparison with Flügel, it may prove of some interest to examine also Flügel-Schmidt-Tanger. If this work is in any way based on the large Flügel, the accentuation of the *un-* compounds does not show it. Here there is an almost diametric opposition. In the first place, less care seems to have been exercised in the marking of accents, variety of usage being admitted, or at least indicated, only in rare instances. Secondly, the vast majority of the compounds of *un-* and a perfect participle, or *un-* and a verbal in *-bar*, *-lich*, or *-sam* are accented not on *un-*, but on the syllable that would bear the principal stress if *un-* were not prefixed. Exceptions

there are, of course, but roughly speaking they seem to be as few as the words that may have the accent away from *un-* in the large Flügel. The exceptions are especially rare in the case of the verbals; *unregierbar* being one of the most striking. There is much greater freedom in regard to compounds of *un-* and a perfect participle; for example, we find on the one hand *unstudiert, unüberwunden, unverdrössten*, etc., on the other *unkultiviert, unüberführt, unverschämt*, etc.

To sum up, it would seem that the uncertainty about the accent of *un-* compounds is chiefly confined to compounds of *un-* and a perfect participle, or *un-* with a verbal in *-bar, -lich*, or *-sam*. About these there seems to be real variance in popular usage, and this variance is reflected in the opinions of scholars to such an extent that some will confidently quote a word as an example of one method of accentuation, while others will with equal confidence give the same word a different accent. Viator gives *unangemeldet*, while both Flügel and Flügel-Schmidt-Tanger give only *unangemeldet*. Brandt quotes *unverantwortlich* and Wilmanns quotes *unentwägt, unerforschlich, unerbittlich, unverzüglich*, all of which, according to Flügel, have the accent always on the prefix.

While this paper has thus far revealed little more than this state of confusion, it has at the same time, it is hoped, furnished sufficient ground for the following final conclusions:

1. No thorough-going, convenient, and correct rules for the accentuation of *un-* compounds have been given.
2. Such rules cannot be given in the present unsettled state of popular usage.
3. For the convenience of beginners in the language, it is best and sufficient to teach them that all compounds of *un-*, except *unendlich* and *unsterblich*, may have the principal accent on the prefix, and may with correctness be thus pronounced.

CAMPBELL BONNER.

Vanderbilt University.

#### PREDECESSORS OF ENOCH ARDEN.\*

"THERE is, I fear, a prosaic set growing up among us, editors of booklets, book-worms,

\* This article was originally prepared as a chapter for a

index-hunters, or men of great memories and no imagination, who *impute themselves* to the poet, and so believe that *he*, too, has no imagination, but is forever poking his nose between the pages of some old volume in order to see what he can appropriate."

So wrote Tennyson in a letter to Dawson. He spoke rather of parallelisms, but the words may be taken in a broader sense. His fear was well-founded; there is such a set. The tendency in the teaching of English has been too largely in the direction of etymology-chasing and other processes more or less distant from the true object of literary study. The spirit of literature is, of course, the prime consideration. Nevertheless, there are certain preliminaries and accessories that are necessary for the most successful prosecution of the study of literature. He who wishes to appreciate fully the *Aeneid* must learn certain declensions and conjugations; the student of *Faust* will not rest satisfied until he has learned something of the material out of which Goethe erected that great monument.

It is the purpose of the present paper to point out certain predecessors of *Enoch Arden*. In doing so the writer must not be understood to say that Tennyson was acquainted with all these sources and drew from them.

When the poet wrote *Enoch Arden* the story of a man left alone on a desolate island was not new either in fact or in fiction.

Alexander Selkirk was put ashore on the island of Juan Fernandez in 1704 and remained there till 1709. The story of his experience excited considerable interest and called forth several publications.

Out of his adventures Defoe's *Robinson Crusoe* (1719) is generally supposed to have been created. The life of Robinson Crusoe on his lonely island is so well known that it need not be dwelt upon here; neither is it necessary to speak of the many imitations that soon followed this popular story.

Towards the close of the century Cowper published some *Verses supposed to be written by Alexander Selkirk, during his solitary abode in the island of Juan Fernandez*, into which he put such thoughts as seemed to him volume of Tennyson's poems including *Enoch Arden* and the two *Locksley Halls*, which I am now publishing with D. C. Heath & Co., of Boston.



appropriate for a man so situated.

Chamisso's poem *Salas y Gomez* (1829) is the story of a man cast upon a rock where for fifty long years he wrote upon tablets of slate the brief record of his shipwreck and his lonely life.

Neither was the other story new—the story of a man who returns after a long absence and finds his wife the wife of another.

An old French song has for its subject a mariner who returned, found his wife wedded to another, and went forth in tears:

“Quand le marin revient de guerre,  
Tout doux. . . .  
Tout mal chaussé, tout mal vêtu :  
—Pauvre marin, d'où reviens-tu ?  
Tout doux !  
—Madame, je reviens de guerre,  
Tout doux. . . .  
—Qu'on m'apporte ici du vin blanc,  
Que le marin boive en passant,  
Tout doux !  
Brave marin se mit à boire,  
Tout doux. . . .  
Se mit à boire et à chanter,  
Et la belle hôtesse a pleuré,  
Tout doux !  
—Ah ! qu'avez-vous, la belle hôtesse ?  
Tout doux. . . .  
Regrettez-vous votre vin blanc  
Que le marin boit en passant ?  
Tout doux !  
C'est point mon vin que je regrette,  
Tout doux. . . .  
C'est la perte de mon mari,  
Monsieur, vous ressemblez à lui. . . .  
Tout doux !  
—Ah ! dites-moi, la belle hôtesse,  
Tout doux. . . .  
Vous aviez de lui trois enfants,  
Vous en avez six à présent,  
Tout doux !  
—On m'a écrit de ses nouvelles,  
Tout doux. . . .  
Qu'il était mort et enterré,  
Et je me suis remariée,  
Tout doux !  
Brave marin vida son verre,  
Tout doux. . . .  
Sans remercier, tout en pleurant,  
S'en retourna au régiment,  
Tout doux ! ”

The same subject is dealt with in a chapter of Le Sage's celebrated story of *Gil Blas* (i, xi) (1715):

Don Alvaro de Mello married Donna Mencia de Mosquera. A few days after the marriage he met a rival, they quarreled, came to blows,

and the rival was killed. Don Alvaro bade his wife a hurried adieu and fled. His goods were confiscated and Donna Mencia led a solitary life. Seven years passed and no news came from the fugitive. Then a rumor said he was killed fighting for the King of Portugal, and the report was confirmed by a man who saw him fall. Don Ambrosio heard of the constancy of Donna Mencia, met her, and desired to make her his wife. He was wealthy and would lift her from poverty. Unable to resist the importunities of her family and relatives, she married him and they went to his castle near Burgos. Don Alvaro, however, returned. He sought the castle, went into the garden, gained admission to Donna Mencia, found her in tears, explained that he could not resist the desire to see her again, and generously offered not to disturb her.

“Do not imagine,” he said, “that my design is to disturb the felicity you enjoy by remaining in this place. No! I love you more than myself; I have the utmost regard for your repose; and now that I have had the melancholy satisfaction of conversing with you, will go and finish at a distance that miserable life which I sacrifice to your quiet.”

But Donna Mencia would not suffer him to leave her again and they fled together from the castle of Don Ambrosio.

In English Lady Anne Barnard sang the same theme in *Auld Robin Gray* (1772). The lovers, however, are only plighted when they part:

“Young Jamie loo'd me weel, and sought me for his bride;  
But saving ae crown-piece, he'd naething else beside.  
To make the crown a pound, my Jamie gaed to sea;  
And the crown and the pound, O they were baith for me!  
Before he had been gone a twelvemonth and a day,  
My father brake his arm, our cow was stown away;  
My mother she fell sick, my Jamie was at sea,  
And Auld Robin Gray, O he came a-courting me!  
My father cou'dna work, my mother cou'dna spin;  
I toiled day and night, but their bread I cou'dna win;  
Auld Robin fed them baith, and, wi' tears in his ee,  
Said, 'Jenny, O for their sakes, will you marry me?'  
My heart it seid na, and I looked for Jamie back;  
But hard blew the winds, and his ship was a wrack;  
His ship it was a wrack! Why didna Jamie dee?  
Or wherefore am I spared to cry out, Woe is me!  
My father urged sair, my mother didna speak,  
But she looked in my face till my heart was like to break;  
The gied him my hand, but my heart was in the sea;  
And so Auld Robin Gray he was gudeman to me.

I hadna been his wife weeks but only four,  
When mournfu' as I sat on the stane at my door,  
I saw my Jamie's ghaist—I cou'dna think it he,  
Till he said, 'I'm come home, my love, to marry thee!'

Oh! sair, sair did we greet, and mickle say of a';  
Ae kiss we took, nae mair—I bade him gang awa.  
I wish that I were dead, but I'm no like to dee;  
For O I am but young to cry out, Woe is me!

I gang like a ghaist, and I carena much to spin;  
I darena think of Jamie, for that wad be a sin.  
But I will do my best a gude wife aye to be,  
For Auld Robin Gray, O he is sae kind to me."

In 1812 Crabbe published a poem under the title of *The Parting Hour*, which, as may be seen from the following brief abstract, was a prototype in a way of *Enoch Arden*:

Allen and Judith were two children.

"They at an infant-school together play'd,  
Where the foundation of their love was laid:  
The boyish champion would his choice attend  
In every sport, in every fray defend."

Their love ripened as they grew up together. (The rival's name was Philip.) Allen decided to risk the perils of the sea to gain his fortune, and Judith approved his design.

"All things prepared, on the expected day  
Was seen the vessel anchored in the bay"

The last farewells were said.

"They parted, thus by hope and fortune led,  
And Judith's hours in pensive pleasure fled."

Forty years later, old and grieved, and trembling with decay, Allen landed in his native port.

"In an autumnal eve he left the beach,  
In such an eve he chanced the port to reach.  
He was alone; he press'd the very place  
Of the sad parting, of the last embrace. . . .  
Allen soon found a lodging in the town,  
And walk'd, a man unnoticed up and down."

A widow in a neighboring village heard of the melancholy man.

"He was her much-loved Allen, she had stay'd  
Ten troubled years, a sad afflicted maid;  
Then was she wedded, of his death assured,  
And much of mis'ry in her lot endured;  
Her husband died; her children sought their bread  
In various places, and to her were dead.  
The once fond lovers met; not grief nor age,  
Sickness or pain, their hearts could disengage."

Since it has been pointed out in *Harper's Magazine* on account of the resemblance to the scene where *Enoch Arden* looks in upon his wife and children, I refer briefly here to

one other instance, although it must be said the parallel is not striking.

Hawthorne in *Wakefield* (before 1837) told the story of a man who voluntarily absented himself from home and wife, and during a period of twenty years returned each evening to look through his window. Finally, being caught in a shower before his own door, he quietly reentered and resumed his ordinary life.

In 1841 Miss Lucy Hooper, an American writer, published a story entitled *Reminiscence of a Clergyman*, to which Tennyson's bears a remarkable resemblance.\*

A young man who had made several voyages married a gentle girl and lived happily at home for five years. At length the old love of the sea overcame him, and in spite of the entreaties of his wife he disposed of his business and sailed once more. He was seized by pirates and sold into slavery. After many years he returned to America and found his wife married to his younger brother. He engaged eagerly in business and strove to forget his grief. A longing to see his wife came upon him.

"I passed by the house where we had lived together in our younger days, and saw her once more. I leaned over the gate that opened once at my approach, and gazed earnestly upon her to whom my face was that of a stranger. Time had wrought little change in her—she had not suffered as I had; and though her smile was graver it was more serene than of yore. My heart grew sick when I thought that my gentle and kind brother might make her happier than the wayward and fitful being who once clasped her to his bosom, and in the fullness of joy called her his. She had other children, and I heard their voices, and saw they were beautiful and loving too; and then dark thoughts came over me, and I hurried from the scene. . . . Since then I have led a solitary life, waiting the summons to depart. My life is wasting away; I am like a withered leaf; but my heart faints not at the prospect of approaching death. Blessed be God."

But the predecessor to which *Enoch Arden* bears the most striking resemblance is *Homeward Bound*, a poem by Adelaide Procter,

\* This account rests upon an article in the *Literary World* of October 6, 1883 (Vol. xiv, p. 327), written by Joseph Hooper. I have been unable to secure a copy of the volume of *Scenes From Real Life* which contains the story.

published in 1858, only a few years before Tennyson's poem appeared. That the reader may see this resemblance, I quote at some length from the poem.

A sailor was wrecked off Algiers and made a slave to the Moors of Barbary. Ten years he toiled among them, dreaming of his wife and child at home, and gazing ever on the ocean. At length he was freed, and sailed for England, and as he sailed he pictured his home and fireside.

"And the child!—but why remember  
Foolish fancies that I thought?  
Every tree and every hedge-row  
From the well-known past I brought;  
I would picture my dear cottage,  
See the crackling wood-fire burn,  
And the two beside it seated,  
Watching, waiting my return.  
So, at last, we reached the harbor,  
I remember nothing more  
Till I stood, my sick heart throbbing,  
With my hand upon the door.  
There I paused—I heard her speaking;  
Low, soft, murmuring words she said:  
Then I first knew the dumb terror  
I had had lest she were dead.  
It was evening in late autumn,  
And the gusty wind blew chill;  
Autumn leaves were falling round me,  
And the red sun lit the hill. . . .  
She was seated by the fire,  
In her arms she held a child,  
Whispering baby-words caressing,  
And then, looking up, she smiled;  
Smiled on him who stood beside her—  
Oh! the bitter truth was told,  
In her look of trusting fondness—  
I had seen the look of old!  
But she rose and turned toward me  
(Cold and dumb I waited there)  
With a shriek of fear and terror,  
And a white face of despair.  
He had been an ancient comrade,—  
Not a single word he said,  
While we gazed upon each other,  
He the living, I the dead."

He drew nearer and took her trembling hand, but no word came to his lips.

"Bitter tears that desolate moment,  
Bitter, bitter tears we wept,  
We three broken hearts together,  
While the baby smiled and slept."

This was the child of his old comrade; his own was dead.

"Then at last I rose, and, turning,  
Wrung his hand, but made no sign;

And I stooped and kissed her forehead  
Once more, as if she were mine.  
Nothing of farewell I uttered,  
Save in broken words to pray  
That God would ever guard and bless her,—  
Then in silence passed away."

He passed away to the great restless ocean, hoping finally to reach a haven where he would find rest and be at home.

*Sylvia's Lovers*, a novel by Miss Gaskeel, published in 1863, seems to have contributed something to our poem. It is to be noted that the name of a ship and of the rival reappear in Tennyson. As in *Auld Robin Gray*, the lovers were only engaged, not married. The following is a brief abstract:

Kinraid returned from the north seas on board the *Good Fortune* and was wounded in an encounter with the press-gang. He met Sylvia, they fell in love and plighted their faith to each other. Kinraid was seized by a press-gang and carried away. It was supposed that he was dead; only Philip his rival knew of Kinraid's fate. Philip withheld from Sylvia Kinraid's final message. The poor heart-broken girl was induced to marry Philip to save her mother and herself from want, yet she did not love him. A child was born. Once as Philip entered her room she cried, "Oh! Charley! come to me—come to me!" Then learning it was Philip she continued:

"Oh, Philip, I've been asleep, and yet I think I was awake! And I saw Charley Kinraid as plain as ever I see thee now, and he wasn't drowned at all. I'm sure he's alive somewhere; he was so clear and life-like. O! what shall I do? What shall I do?"

After an absence of three years Charley did return. He met Sylvia and followed her to her home. High words passed, and both Philip and Charley went away. From this point the story bears no resemblance to *Enoch Arden* and consequently does not concern us here.

Such are some of the stories to which *Enoch Arden* bears a greater or less resemblance. There may be, and in other languages doubtless are, other similar narratives. It is not improbable that in days of great adventure at sea some sailor should be left alone on a desolate island, or at least that some incident should suggest such a fate. Given so much as a basis, it is not improbable that this sailor should have a wife and children at



home. Neither is it impossible that returning after long years of absence he should find his wife wedded to another. So a large amount of agreement in such stories is to be expected.

As was intimated at the beginning of this paper, I do not know how far Tennyson was familiar with these stories. A writer in the *British Quarterly Review* for October, 1880, says:

"*Enoch Arden* and *Aylmer's Field* were told by a friend to the poet, who, struck with their aptitude for versification, requested to have them at length in writing. When they were thus supplied, the poetic versions were made as we now have them."

On what authority this statement was made I do not know. The assertion has been repeated since (I speak of *Enoch Arden*). Only a short while ago I saw it stated that the story was told to Tennyson by Mr. Woolner, the sculptor, and that his widow has the manuscript of the story.

However this may be, it seems probable Tennyson knew some of the stories outlined above. We cannot easily suppose, for instance, that he had never heard *Auld Robin Gray*. I should say that *Sylvia's Lovers* and *Homeward Bound* and very probably *The Parting Hour* were known to him. Judging from internal evidence one would be tempted to say that he knew Miss Hooper's story, but otherwise the probability is not so great as that he knew the one in *Gil Blas*.

CALVIN S. BROWN.

Vanderbilt University.

#### NOTE TO SCHILLER'S 'WALLENSTEIN'S LAGER,' l. 1096.

In the well-known *Reiterlied*, with which the first part of the Wallenstein-Trilogy closes, we read ll. 1091-1096:

Warum weint die Dirn' und zergrümet sich schier?  
Lass fahren dahin, lass fahren!  
Er hat auf Erden kein bleibend Quartier,  
Kann treue Lieb' nicht bewahren.  
Das rasche Schicksal, es treibt ihn fort,  
Seine Ruhe lässt er an keinem Ort.

Concerning the meaning of the last line of the quotation, a variety of opinion prevails.

Karl Breul says in his Cambridge University Press edition of the *Lager* and *Piccolomini*,

(Cambridge: 1894) by way of comment upon the passage:

"This somewhat obscure line seems to mean 'He does not leave his peace of mind anywhere,' 'he does not lose his heart to any girl in any place, as he is always on the move.' Cf. the good rendering by Sir Theod. Martin, 'His heart may be touched, but he loses it not.' Cf. in this context Gretchen's song in Faust I, ll. 3374-7:

Meine Ruh' ist hin,  
Mein Herz ist schwer;  
Ich finde sie nimmer  
Und nimmer mehr."

W. H. Carruth's note upon the same words, in his Wallenstein edition (Henry Holt & Co., 1894), is as follows:

"*lässt=läßt=sein*, 'he lets himself rest nowhere;' possibly this ambiguous line means: 'He leaves his peace (of mind) nowhere,' that is has no contrition for his inconstancy; or again: 'He leaves peace (his peace, like "My peace I give unto you") nowhere.'"

All three of these interpretations seem to me forced, and scarcely in accord with the obvious meaning of the last two stanzas of the song. I here present what seems to me an interpretation that is at once more natural and more in harmony with the context. Both Breul and Carruth refer *seine* in l. 1096 to *Reiter* and are, therefore, puzzled by the expression: *seine* (des Reiters) *Ruhe an keinem Ort lassen*. The former tries to read it as if *lassen* meant *lose* ('Seine Seelenruhe verläßt ihn an keinem Ort'). This is certainly a very rare meaning of the word *lassen*, to say nothing of the anti-climax involved in clinching the statement of the cavalryman's enforced inconstancy (*Kann treue Lieb' nicht bewahren*) by the trivial remark that his roving life prevents him from falling in love. Carruth assigns, in the first of his two proposed explanations, a similar meaning to *lassen*, but understands *seine Ruhe lassen* as equivalent to *Gewissensbisse empfinden*. Just at this point we note the similarity between Carruth's conception and that of Breul, as reflected in the quotation of Gretchen's words. The meaning thus derived tallies ill with the spirit of the lines, that certainly do not represent the soldier as a hard-hearted wretch, but rather as the irresponsible plaything of destiny. The second of Carruth's proposed alternatives seems

to me to approximate the real meaning of the line. Now, as in the time of Schiller, the expression: *Einem etwas* (was er schon hat) *lassen*, means 'to leave one in the undisturbed possession of something.' Similarly the idiom: *Einem Ruhe, Musze, Zeit lassen* is familiar to us all. If then we refer *seine*, not to *Reiter*, but to *Ort*, the line at once becomes clear. *Seine Ruhe lässt er an keinem Ort=keinem Ort lässt er seine* (die dem Orte von Rechtes wegen zukommende). *Ruhe*= 'He leaves no place in undisturbed possession of the peace that belongs to it,' that is, 'Fate makes him a disturber wherever he goes.'

STARR WILLARD CUTTING.

University of Chicago.

#### MULTIPLE INDICATIONS AND OVERLAPPINGS.<sup>1</sup>

IN τὼ παῖδε ἀμφοτέρω παρήσθη, the fact that the boys were two is expressed six times, has sextuple indication. "The ten boys are here" contains a triple indication of plurality. In "He stricken me," the objective relation is doubly indicated. "He will come to-morrow" appears to express futurity twice.

A sentence is, among other things, a succession of signs that has been associated with a group of interrelated things. It may, indeed, have been associated, at the same time or at different times, with several distinct groups, resembling one another in certain attributes, or having nothing but the expression in common. The science of sentences includes the transformations they undergo, both with and without changes of meaning. The doctrine of the transformation of sentences may be found scattered in works on grammar, logic, rhetoric, and various other sciences. One branch would be the variations of a sentence by which multiple indications are introduced or excluded.

There are many kinds of multiple indications. Some are inseparable from the nature of a given language; others are mere pleonasm and tautologies. Others are determined by groupings of thoughts that either are perpetually recurrent or constantly persistent in

<sup>1</sup> Cf. *Publications of the Mod. Lang. Association of America*, Vol. xi, p. xxix.

all human minds. When each of several indications is so vague that the combination of all is necessary to definite expression, we have complex indication. The combination of a more definite with a less definite indication is very frequent; as that of a preposition with a case ending.

A discussion of the phenomena of multiple indications would require their contrast with those of inadequate and inconsistent indications, as well as an enumeration and exemplification of the many varieties and their uses. Attention is here called to one kind only. To this the name overlapping may be applied. This takes place when two (or more) parts of a sentence have meanings which imply the same thing, though it may be no part of the meaning of either. It is not easy to determine how much of what a sound suggests, makes a part of the sound's signification, sense, meaning, import or whatever else may be designated by any one of this set of variously discriminated synonyms.

Consider the sentence "Fishes swim in the sea." In this case, that which "sea" stands for is among the implications of that which is meant by either "Fishes" or "swims." "Birds fly through the air" merely selects what is vaguely present to the minds of many who hear any one of the three principal words in the sentence. There is a psychological experiment which consists in noting the train of ideas suggested by a word. Two parts of a sentence overlap when the trains of ideas suggested by each have an element in common. "On earth's green fields and ocean's wave-beat shore" suggests by means of "earth," "field," "green," and "ocean," "shore," "wave," ideas that are intimately associated with one another in many minds. "The day must dawn and darksome night be passed" has an immediate and an implied meaning, and in either sphere exhibits overlappings. "The churn hit the fence" does not contain any obvious overlapping; but "The ear hears the sound," a sentence which is run in the same grammatical mould as the former, exhibits six instances of overlappings, if we count as different those in which we begin with different words.

Overlappings are more frequent in the older

languages than in the later; more frequent in poetry and in oratory than in science and philosophy. Philosophy is, indeed, an endeavour to escape from the confusions of overlappings. Reasoning is impeded by the undesired associations with its symbols. The predicate is implied in the subject in many cases; and what was intended to assert a relation of some sort, asserts nothing at all. Such statements as "Parallels will never meet," and "Every event is an effect," show by the discussion they have occasioned, how rarely the implications of "parallel" and of "event" are excluded from one's mind. Any part of a sentence may be analytic or synthetic in reference to any other part; and it is pedantic to make much ado about this simple relation when occurring between the subject and predicate of that artifice called a proposition.

There are not wanting intimations that the attitude of men's minds toward language is undergoing a change which consists, as does progress in any science, in displacing the consideration of mere differences which are irrelevant to any purpose, by a classification of distinctions which are important with reference to the purposes for which language is required. Language has indeed many uses,—communication, expression, record, algebra, music, play,—but its use as a medium of communication underlies, if it does not antedate, all other uses; and involves a study of multiple indications and overlappings, and, as a complement to these, non-indication, single indication, defective indication, and conflicting indication.

ANDREW INGRAHAM.

*The Swain Free School.*

NOTE ON GOETHE'S TASSO, ll. 1325-1337.

THERE is considerable disagreement among commentators as to the interpretation of ll. 1332 and 1333 of Goethe's *Tasso*. The connection, very briefly, is this. Tasso had been crowned by the princess at the bidding of Alphonso, her brother. This called forth the bitter expression of envy from Antonio in i, 4. In the scene following, ii, 1, Tasso confesses to the princess his ardent admiration for her, and ex-

presses the desire to become worthy of her not merely as poet, but even more as hero. Being told that he can best please her by adapting himself more to the circumstances in which he lives, and by seeking the friendship of Antonio, he attempts to carry out her suggestion in ii, 3. He warmly begs for Antonio's favor and affection in return for his own. But he is harshly spurned. Antonio grows more bitter and disregarding at every repeated approach by Tasso. The crown, which is still on the poet's head, is slandered as the gift of blind, capricious favoritism, until Tasso can no longer restrain himself and frankly, but emphatically, defends his possession:

- 1325 Ich acht' ihn heilig und das höchste Gut:  
Doch zeige mir den Mann, der das erreicht  
Wornach ich strebe, zeige mir den Helden,  
Von dem mir die Geschichten nur erzählten;  
Den Dichter stell mir vor, der sich Homeren,  
1330 Virgilen sich vergleichen darf, ja, was  
Noch mehr gesagt ist, zeige mir den Mann,  
Der dreifach diesen Lohn verdiente, den  
Die schöne Krone dreifach mehr als mich  
Beschämte: dann sollst du mich knieend sehn  
1335 Vor jener Gottheit, die mich so begabte;  
Nicht eher stünd' ich auf, bis sie die Zierde  
Von meinem Haupt auf seins hinüber drückte.

What it is, that Tasso strives for, is expressed in ll. 499 ff., which in connection with others, particularly in ii, 1 and 2, clearly indicate that the ideal worth of a man, in Tasso's eyes, consists in heroic bravery and poetic genius.

The adversative conjunction *doch* introducing l. 1326 is clearly used, after the colon of the preceeding line, to prepare for a concession. Tasso means to say: "High as I regard the crown, I would not keep it undeservedly." And then he enumerates, in nice anticlimactic order, the persons to whom he would yield:

"Show to me my ideal of manhood, hero and poet in one; or show to me my ideal in but one or the other respect, a hero like Achilles or Odysseus (cf. ll. 552-553), or a poet like Homer or Virgil, and I am willing to relinquish my treasure. Indeed, I will offer still more"—I cannot see how else we can interpret: *ja, was noch mehr gesagt ist*,—"show me the man who would threefold deserve this requital, whom the crown would three times more abash than me, and you shall see me kneeling before the goddess who has thus favored me; I should not rise until she would remove the adornment from my brow to his."



Usually the words *diesen Lohn*, which I rendered by "this requital," are understood to be the same as *die schöne Krone* in the following line. In the first place, I cannot see how to establish an agreement between these lines; how a man would naturally threefold more deserve the crown and yet be threefold more abashed by its possession,—unless he were threefold more morbid than Tasso actually is, though he certainly does not realize it.

Again, Tasso does not venture to make much of a concession, and is not showing much confidence in his own deserts, if he is willing to yield to none but such a man. And Antonio's answer: "*Bis dahin bleibstdu freilich ihrer wert*," loses all point, if this is assumed, unless we assume at the same time that he resorts to the bitterest kind of irony, a view not allowed by ll. 1399 and 1400, 1472-1474, and making the line the only ironical utterance from Antonio's mouth in the entire scene. It is also significant, that after this challenge of Tasso, Antonio urges not another word against the justice of the princely favor.

These considerations lead me to think that ll. 1339 and 1340 in a somewhat calmer mood merely repeat what had been said in the preceding lines:

1339 Man wüßte mich, das will ich nicht vermeiden;  
Allein Verachtung hab' ich nicht verdient.

'I am willing to subject myself to any fair estimation: but scorn I have not merited.' And so I should see in *diesen Lohn*, l. 1332, the same as *Verachtung*, l. 1340; *Verachtung*, the requital which Tasso received at Antonio's hands. This interpretation does away with any awkward construction and appears to me quite in keeping with the context.

T. DIEKHOF.

University of Michigan.

#### DRYDEN AND SPEGHT'S CHAUCER.

O. SCHÖPKE, *Anglia*, ii, 314-353, iii, 35-68, has discussed with thoroughness and much critical insight into style, the relation of Dryden's versions of Chaucer's poems to their originals. This theme has also received more distinctively literary treatment from Professor Lounsbury, *Studies in Chaucer* iii, part vii.

In the present slight contribution my purpose is not to glean after these scholars, but to gather a little new grain.

I wish to show that Dryden was indebted to Chaucer's editor, Speght, and to indicate the extent of this indebtedness. It is the old story of Jeremiah and Baruch, of which Lowell was so fond. The seventeenth century modernizer has incorporated into his version, not only the inspired lines of Chaucer, but the uninspired notes of Speght; has indeed, in a few cases, preferred to be wrong with the scribe, to being right with the prophet.

In the following discussion I shall refer to the Speght *Folio* of 1598 (to the two later editions, 1602, 1687, I have had no access), to Francis Thynne's *Animadversions upon Speght's Edition*, 1599 (Chaucer Society, 2d. Ser. 13, 1876), and to the text of Dryden (Globe Edition, 1890). For obvious reasons I quote the text of Chaucer used by Dryden rather than the present critical readings. For convenience of reference, however, I employ the modern numbering of lines.

Of *The Knightes Tale*, 515-516, Speght's *Folio*, 3, 2, gives the following reading:—

"Noght comly like two lovers maladie of Hereos."

The three A. MSS. of the *Six-text* rightly read 'oonly' and 'Hereos'; the three B. ones 'comly' and 'Heres.' Speght's 'Hereos' was attacked by Thynne (*Animadversions*, 44), who preferred 'Heroos'; but 'comly' was unchallenged by the critic. The latter word certainly suggested Dryden's jaunty line *Palmon and Arcite*, i, 540):

"Unlike the trim of love and gay desire."

Dryden has been criticised by Lounsbury, iii, 174 for excessive elaboration of *The Knightes Tale* 706-710. It should be noted, however, that Speght and his printer Islip did much to make Chaucer's meaning unintelligible even to a careful reader; compare *Folio*, 4, 1:

"That shapen was my dearh (sic) erst my shert."

Speght explains this enigma in neither Glossary nor Notes. Can we wonder that Dryden avoided the line.

*Folio*, 6, 2, *The Knightes Tale* 1183, reads thus:

"The statue of Mars upon a cart stode  
Armed and loked grim as he were wode

And over his head ther shinen two figures  
Of sterres that ben cleped in scriptures  
That one (Puella) hight, that other Rubeus"

Upon these lines Speght has this note:—

"Puella and Rubeus. The names of two figures in Geomancie representing two constellations in heaven, Puella signifieth Mars retrograde and Rubeus Mars direct."

Now turn to Dryden, *Palamon and Arcite* ii, 622-616:—

"The form of Mars high on a chariot stood  
All sheathed in arms and gruffly looked the God  
Two geomantic figures were displayed  
Above his head, a warrior and a maid,  
One when direct and one when retrograde."

How much of this is Chaucer, how much Speght?

Chaucer, *Folio*, 85, 2 (*The Nonne Preestes Tale*, 35) thus describes Chanticleer:—

"By nature he knew ech assencion  
Of the equinoctial in the toun  
For when degrees xv were assended  
Than crew he, that it might not be amended."

Speght adds this annotation:—

"Fifteene degrees of the equinoctial rise every equall hour: so that when fifteen degrees were ascended in the Horizon after midnight (for so he meaneth) then it is one of the clocke about the which time is the first cocke, as they call it."

Here is Dryden's version (*The Cock and Fox*, 47):—

"For when degress fifteen ascended right  
By sure instinct he knew t'was one at night."

Dryden's own instinct in matters of the heavens seems to have been anything but sure, in spite of his vaunted skill in astrology. (Johnson's "Dryden," Arnold's Ed. *Lives of the Poets*, 1892, p. 171.) Whenever signs and constellations swim into his ken, he either invokes the aid of Speght (*Supra*); or is altogether wrong, as we shall see later.

Schoepke, *Anglia*, iii, 38 connects with the above "Cock and Fox" passage Dryden's rendering of *The Flower and the Leaf*, 54, "Three houres after twelve" by the line, "When Chanticleer the second watch had sung." This is not only happy but correct, three o'clock being the second cock crow. But I shall speak again of Dryden's treatment of Chaucer's hours.

Chaucer tells briefly the story of St. Kenelm, *Folio*, 86, 2 (*The Nonne Preestes Tale*, 290):—

"Lo in the life of Saint Kenelme we rede  
That was Kenulphus sonne, the noble King  
Of *Mereturike* how Kenelm mette a thing  
A little er he were muredred on a day  
His murder in this vision he say," etc.

Among Speght's Notes we find the following:—

"This Kenelmus King of the Mercians was innocently slaine by his sister *Quenda*, whereby he obtained the name of a martir"

Thynne, 59, 62, promptly took Speght to task for his reading and his note: '*Mereturike* should be *Mercenrike* and his sister *Quenda* should be *Quendrida*, as William of Malmsbury and Ingulphus have.' (Italics are mine here and elsewhere.) Dryden accepts Speght's note, but not his reading. If the *Quenda* remark was suppressed by Speght in the edition of 1602 (I have no means of determining this), Dryden's use of the *First Folio* would be established by his mention of that name. This view is strengthened by Dryden's 'Capaneus,' *Palamon and Arcite*, i, 76. In a note to his 1598 edition, Speght corrected the word of his text (3, 2), 'Campaneus' to 'Capaneus'; but after the criticism of Thynne, suppressed the note and allowed the incorrect reading to stand in the edition of 1602 (*Animadversions*, 43); upon this, however, I am not disposed to lay too much stress, as a classicist like Dryden might well be supposed to know the proper form of such a name. After this digression, let us return to "The Cock and the Fox" passage 360, which is interesting for other reasons than the above:—

"Kenelm, the son of Kenulph, Mercia's King  
Whose holy life the legends loudly sing,  
Warned in a dream, his murder *did fortel*  
From point to point, as after it befel;

\* \* \* \* \*  
Nor was the fatal moment long delayed  
By *Quenda* slain, he fell before his time  
Made a young martyr by his sister's crime  
The tale is told by venerable *Bede*  
Which, at your better leisure, you may read.

It is to be hoped that no one even of abundant leisure will consult Dryden's source. The tale is not told by Bede. Let us not, however, impute this omission to a flaw in that scholar's omniscience; he had indeed the best of reasons for not telling the story of Kenelm. Bede

died in 735; Kenelm was murdered in 819.

I may be wrong, but I cannot dispossess my mind of the idea that Dryden has confused the verbs, 'to see' and 'to say' in his rendering of Chaucer's "His murder in this vision he say," "Warned in a dream, his murder did foretel." A more interesting misunderstanding, if such it be, occurs at the beginning of *The Nonne Preestes Tale*; compare l. 12 (*Folio* 85, 1):—

"Wel sooty was her boure and eke her hall."

If we believe that Dryden confounded Chaucer's 'sooty' with the 'sote' of Speght's Glossary—a mistake aided by black-letter—we understand what prompted his lines, *The Cock and the Fox*, 15:—

"Her parlour window stuck with herbes around  
Of savoury smell."

But I do not wish to urge an explanation that may seem to many strained.

I turn now to a troublesome and much annotated passage. The *Folio* text of *The Nonne Preestes Tale* 367 ff., is as follows (87, 1):—

"When the moneth in which the world began  
That hight March that God first made man  
Was complete and passed were also  
Sith Marche began, twenty days and two  
Befill that Chaunticleer in all his pride  
His seven wives walking him beside  
Cast up his eye to the bright sunne  
That in the signe of *Taurus* was yrunne  
Fourty degrees and one and somewhat more  
He knew by kinde and by non other lore  
That it was *prime* and crew with a blisful steven  
The sunne he saide is clombe up to heven  
Fourty degrees and one and somewhat more ywis"

Speght appends this note:—

"This place is misprinted as well in misnaming of the signe, as the misreckening the degrees of the sun; for that the two and twenty of March is in *Aries*, and that but *eleven degrees or thereabouts*, and hath in all thirty degrees."

Thynne's comment upon Speght's reading and note (*Animadversions*, 59) is admirable and has been accepted by all later scholars. He shows that we must read 'thirty dayes and two' and 'twenty degrees and one,' and must reckon the time from the end and not from the beginning of March. The day of Chaunticleer's mishap would be not March 22 but

May 2. Dryden follows Speght closely (*The Cock and the Fox*, 445 ff.):—

"T'was now the month in which the world began  
(If March beheld the first created man)  
And since the vernal equinox, the sun  
In *Aries* twelve degrees or more had run  
When, casting up his eyes against the light  
Both month and day and hour he measured right  
And told more truly than the Ephemeris  
For art may err, but nature cannot miss.  
Thus numbering times and seasons in his breast,  
His second crowing the third hour confessed."

As the vernal equinox marks the beginning of *Aries*, Dryden's time does not differ materially from Speght's in incorrectness; 'twelve' is substituted for 'eleven' simply for metrical reasons. Dryden's substitution of 'third hour' for 'prime' is singularly happy, if he means nine o'clock as the context seems to indicate. But the connection of 'second crowing' with this hour is not fortunate, since second cock-crow falls not at three hours from sunrise but from midnight, as Dryden elsewhere recognizes (compare *The Flower and the Leaf*, 24, cited *supra*). Dryden, *The Cock and the Fox*, 497, takes from Speght's Glossary the meaning, 'afternoon' for 'undern' (nine o'clock); but this mistake is made even by Chaucer scholars of to-day.

I have said that Dryden is at fault when he attempts, without the aid of Speght, to introduce astronomical terms. Notice his rendering of *The Knightes Tale*, 604 (*Folio* 3, 2); Chaucer here mentions concisely the time of Palamon's escape:—

"It befel that in the seventh yere in May  
The third night, as olde bokes sayne."

This is Dryden's version (*Palamon and Arcite*, ii, 9):—

"But when the sixth revolving year was run  
And May within the Twins received the sun."

In point of fact the sun does not enter Gemini until May 12 (*The Astrolabe*), nine days after Chaucer's date. A very venial mistake this for a great poet; but certainly an impossible one for the merest tyro in Astrology.

Enough has been said to indicate Dryden's use of Speght's text and notes. I close with the words of Francis Thynne, p. 52:

"These things I colde dilate and prove by manye examples; but I cannott stande longe



uppon everye pointe as well for that I wolde not be tedious unto you, as for that leysure servethe me not thereunto."\*

FREDERICK TUPPER, JR.

University of Vermont.

### THE HILDEBRANDSLIED.

(NOTE:—This translation is based on Karl Simrock's poetical translation into modern German and the literal prose version contained in Koegel's *Geschichte der deutschen Literatur*. I have tried to make my translation as nearly literal as possible. It has been my aim to reproduce, if possible, by means of frequent alliteration and a kind of rhythmical prose, something of the rude vigor of the original).

\* Since writing the above I have had access, in the Harvard Library, to Speght's *Second Folio of Chaucer* (1602) and to the Folio Edition of Dryden's *Fables* (1700), which contains the Chaucer text employed by the modernizer. A comparison of this last with the two editions of Speght proves that the *Fables* text was taken from the *Folio* of 1598 and is entirely independent of the *Folio* of 1602. A few passages from the three works will show this: *Knights Tale*, 220, 1589 (2, 1), *Fables* (570), "And therewith he blent and cried, ha;" Speght, 1602 (2, 1) "And therewith he blent and cried, ha, ha." *Knights Tale*, 388, S. 1598 (2, 2), *Fables* (574), "That ther nys water, erthe, fyre ne eyre:" S. 1602 (2, 2), "That ther nys water, earth, fire ne aire." K. T. 404, S. 1598 (3, 1), *Fables* (575), "A dronken man woot wel he hath an house;" S. 1602 (2, 2), "A dronken man woot wel he hath an house." K. T. 444, S. 1598 (3, 1), *Fables* (575), "The assen deed and cold;" S. 1602 (3, 1) "The ashen deed and cold." K. T. 590, S. 1598 (3, 2), *Fables* (578), "There was no man that Theseus hath der;" S. 1602 (3, 2), "That ther was man that Theseus durst der." K. T. 708, S. 1598 (4, 1), *Fables* (580), "That shapen was my dearh erst my shert;" S. 1602 (4, 1), *death*. K. T. 831, S. 1598 (4, 2), *Fables* (583), "As men hun tolde;" S. 1602 (4, 2), "As men hun tolde;" K. T. 843, S. 1598 (5, 1), *Fables* (583), "so hodieously;" S. 1602 (4, 2), "so hidiously." K. T. 913, S. 1598 (5, 1), *Fables* (584), "Of wemen for they wepen every in one;" S. 1602 (5, 1), "Of wemen for they weepen ever in one." K. T. 1121, S. 1598 (6, 1), *Fables* (588), "A romble and a shwow;" S. 1901 (6, 1), "A romble and a swough." K. T. 1264, S. 1598 (6, 2) *Fables* (591), "And some wold have a pruce shield, some a targe." But why go further. Ten examples prove the point as well as fifty.

"In the much discussed passage *Nonne Preestes Tale*, 366, Whan that the moneth in which the world began," etc., Speght adapted in 1602 *Folio* (82, 2) all readings proposed by Thynne; Dryden has, however, followed (*Fables*, 618) the reading of 1598 *Folio*, as he has its note (*supra*). In 1602 *Folio*, Speght has either suppressed or compressed into his "Vocabulary" the Annotations of 1598. We find in 1602 "Vocabulary" S. V. "Kenelme," "Kenelm was slaine by his sister, *Quendrida*." As we have seen, Dryden following 1598 *Folio* calls the murderess, *Quenda*; and employs the reading "Mereturike" (1598) instead of "Mercenrike" (1602).

I heard it said . . . . .

That in battle-encounter both were met,  
Between two hosts, Hildebrand and Hadubrand.  
Father and son firm fastened their armor,  
Got ready their gear, girded their swords,  
The heroes, over their harness; to battle they hurried.  
Then spake Hildebrand; hoarier-headed was he,  
Willier and wiser; he warily asked  
In words full few, who was his father  
In the host of heroes, . . . . .

. . . . . "Of what kin art thou come?"

Tell me only the one, the other I know:  
I can in the kingdom all kindreds recount."  
Hadubrand spake, Hildebrand's son:  
This our aged men told me long ago,  
Old and counsel-loving, living in earlier days,  
My father is hight Hildebrand; I am hight Hadubrand.  
Early he went eastward, escaped from Otacker's ire  
With Dietrich hither and many a hero.  
He left in the land his young wife lamenting,  
A bride in her bower with an unwaxed bairn;  
Heirless that folk when eastward he fared.  
But daring deeds for Dietrich he wrought.  
My father in the fight, of friends then forsaken.  
And fierce toward Otacker flamed his wrath;  
But ever to Dietrich truest and dearest of warriors,  
He found before all the folk the fight he loved most.  
Many brave men remembered him well.  
I believe he is living no longer." . . . . .  
The All-Father knows in Heaven above  
That never henceforth to fight shalt thou fare  
With hero so close of kin" . . . . .  
Then he took from his arm the tight-circling ring,  
Finished with Kaiser's gold, as the king gave it,  
The hero-lord of Huns: "This in high favor I give thee."  
Hadubrand spake, Hildebrand's son:  
With the spear should men take spoil,  
Point against point; thou appearest, aged Hun,  
All too cunning; for me thou cajolest  
Poorly with words; with point thou wilt pierce me.  
To old age art thou come, yet ever deceitful,  
But soothly to me said the sea-farers  
West-bound over Wendel-sea, that war took him off.  
Dead is Hildebrand, son of Heribrand."  
Hildebrand spake, Heribrand's son:  
"Plainly I see in thy sword and spear  
That happily thou hast a good lord at home;  
Thou art not forced to fare forth from this land. . . .  
Alas! God of might! a miserable fate is mine!  
For sixty summers and winters I wandered about,  
And ever went I to the folk's war-throng;  
Yet surely none of the cities saw death strike me down.  
Nor shall I see my own child kill me with sword,  
Lay me low with the lance, or I his life shall take.  
Yet easily now thou mayest, if thou the might hast,  
From so worthy a man the war-weapons win,  
Bear off the booty if thou be'st the better.  
Yet most craven of East-folk must men call him  
Who refuses thee fight, now thou art fain for it,  
The hand-to-hand conflict: This encounter decides  
Which of us must now make gift of mail-coat,  
Or bear from the battle both of the byrnies."  
Then swiftly sprung the ash-spears together

In sharp-sounding clash; the shock smote the shield;  
Then together flew the flint-hard falchions;  
Cruelly they cut the clear-shining shields,  
Till the linden-wood lasted no longer,  
Worn out with weapons. . . . .

A. HOWRY ESPENSHADE.

Columbia University.

## SPANISH PUBLICATIONS.

### II.<sup>1</sup>

6. *Doña Perfecta*. Novela española contemporánea, por BENITO PÉREZ GALDÓS. With an Introduction and Notes by A. R. MARSH, Assistant Professor of Comparative Literature in Harvard University. Boston: U. S. A., and London: Ginn and Company, 1897. 8vo, pp. xiii+271.

IN two years no Spanish books for American schools have reached the Editor of MOD. LANG. NOTES, a fact which shows clearly that Spanish is still very far from occupying in our Colleges and Universities the position held by French and German. One of the reasons for this apparent neglect of a language of such great importance to this hemisphere, is the difficulty which not only our students, but we teachers likewise, meet in the attempt to master the intricacies of the language itself, and to find trustworthy guidance in the study of the modern literature of Spain. The Spanish-English dictionaries are bad, the grammars are incomplete, and the only available history of this century's Spanish literature is far from satisfactory.

In these circumstances, it is a charitable, and also an heroic, act to edit a modern text with an introduction and notes. The editor is almost entirely thrown upon his own resources, and he can look only to his own investigations to give him light in the darkness. The demand for Spanish texts, moreover, though growing, is too small to bring remuneration, and these considerations combined have probably deterred more than one aspiring teacher from appearing before the public with an edition whose imperfections he was the first to see.

Of all the Spanish novels of the last forty years, Galdós' *Doña Perfecta* is perhaps the

<sup>1</sup> Cf. MOD. LANG. NOTES for March, 1895, (vol. x, cols 182-192).

most widely known, and probably the one that lends itself best to being read in our classes. The story is of exceeding interest, the characters are drawn with a masterly hand, and lastly, the book is so small that twenty-five hours are sufficient to work through it. In fact, it may be doubted whether the editor could have made a happier choice.

However, one rather grave objection has been made to Galdós; namely, that his language is not always correct. While this would take away but little from his merit as a novelist, for the same thing has been said of the *Quijote*, the matter surely deserves attention when it is proposed to use his works in our classes. Such niceties, it is true, may be ignored when two hours per week for one year is all the Spanish that a student gets; but where he is expected to continue his studies, the point should not be overlooked, and the teacher should from the outset lay due stress upon the author's deviations from the rules, so as to give the student the full benefit of the information to be derived from the work in hand.

Unfortunately, *Doña Perfecta* also shows Galdós' inaccuracy of expression; not in the dialogue, for no one handles the colloquial language of today with more consummate skill, but whenever the author himself begins to speak, his slips are frequent. In fact, many points of syntax might be illustrated by Galdós' shortcomings in this little book, and it would be exceedingly curious and instructive to make a comparative study of the grammar of *Doña Perfecta* and *Pepita Jiménez*. A review of a text for beginners is, however, not the place for disquisitions of this sort, and it is time to speak of the edition before us, and first of all of the Introduction.

It occupies nine pages. The first three deal with Spanish literature previous to modern times; one page is given to the modern novelists in general, and five to Galdós and his works. Of these five, one and a half pages speak of his twenty-two historical novels; the thirty-six volumes of social studies are treated in two pages, while one page is given to a summing-up of the author's characteristics.

It will be evident to those who are familiar with the Spanish texts "with notes" that have

appeared heretofore, that these nine pages greatly exceed in scope anything hitherto attempted. But precisely for that reason they leave me wishing for more. I would have been glad, since Mr. Marsh undertook to write an introduction of some thoroughness, if he had gone farther, and given us, if not an exhaustive, at least a complete study of Galdós and his works. If the publisher was disinclined to grant him more space, four pages might have been gained and nothing lost, by devoting all the available number to Galdós alone. For the value of the first four is insignificant, perhaps even questionable, in comparison to the importance of a reliable and thorough, though concise, examination of the mass of works that have come, and still are coming, from Galdós' never wearying pen.

As it stands, the introduction is a disappointment to me, perhaps even more so to others, who will turn to it for information. True, the summing-up of the author's characteristics is masterly, but the rapid mention of a few titles is not enough to satisfy those who might wish to read more of Galdós, and lack the opportunity to take a look at the small library written by one man. Was I hoping for too much when I expected to see at least a few lines devoted to each work, and the date of its appearance and the number of volumes given? Would it have been superfluous to name the few criticisms that can be easily procured? Lastly, had we not somewhat of a right to expect from Mr. Marsh a few remarks about the influence, of which the Spanish critics always have something to say, of this century's English novelists upon our author? I am well aware that all this is asking for a great deal, but my wishes are not excessive when addressed to the present editor: "en casa del abad, comer y llevar."

In exchange for an introduction dealing exclusively with Galdós, we would have had no reason to deplore the absence of the first four pages, especially of the first of all, which sets forth that the only thing of real importance in Spanish literature previous to modern times, is found in the drama and in the novel. My purpose is not to challenge this opinion, though it might, perhaps, not be impossible to adduce a few arguments against so sweeping

a statement. But there arises the question: is it advisable, when introducing a student to the literature of a great nation, to predispose him against that literature? Is it well to tell him that the poets, the historians, the moralists, the political and the religious writers of Spain are not of the highest rank? Is it possible to understand the drama and the novel of the classical period, if one does not work himself deep into the spirit of the time, by studying precisely those classes of writers thus swept aside?

Be this as it may, in view of the very great difficulty we experience in informing ourselves about a modern Spanish author and his works, a careful treatise on Galdós would alone be sufficient to give permanent value to a textbook, and no editor should experience any difficulty in finding a publisher willing to give the necessary space to so important a feature. Let us continue to hope that in future no modern Spanish text will appear without such an introduction—the task of writing it is possible, though far from easy of performance. "Paciencia y barajar."

The text is very well printed, the modern accentuation very carefully applied, and misprints are few. I should like to call attention, however, to the following.

I. Misprints not found in the Spanish edition.<sup>a</sup>

P. 2, l. 7, divide: Villaho-[rrenda; p. 5, l. 17, caballerías; p. 15, l. 1, humano, aunque; p. 31, l. 5, divide: ha-[blándonos; p. 41, l. 12, si es no es; p. 51, l. 30, árduas; p. 54, l. 29, divide: Darwi-[nismo; p. 57, l. 22, mónstruo; p. 70, l. 14, José; p. 88, l. 13, índole; p. 92, l. 18, que; p. 103, l. 1, emplear,; p. 108, l. 1, ruína; p. 113, l. 4, ruído; p. 118, l. 11, divide: obs-[curidad; p. 120, l. 18, como; p. 121, l. 27, ruído; p. 128, l. 24, divide: supers-[ticion; p. 129, l. 7, regimientos; p. 139, l. 25,—Para; p. 171, l. 6, canónigo; p. 180, l. 19, divide: su-[blimidades; p. 183, l. 29, del piso alto; p. 189, l. 21, yo no; p. 194, l. 14, ruído; p. 196, l. 33, ¡ Mi hijo y yo nos vamos! p. 199, l. 17, incitándoles; p. 203, l. 24, Ramos tiene; p. 204, l. 6, profirió; p. 206, l. 11, producido; l. 14, divide:

<sup>a</sup> Mr. Marsh edits from the eighth edition (1896); I have only the seventh (1891). It appears, however, that the two are alike almost to a letter.



circums-] tancias; p. 207, l. 23, atacaban; p. 208, l. 19, si; p. 209, l. 7, sociales. Haré; p. 211, l. 22,—Un; p. 221, l. 19, huerta; p. 223, l. 28, divide: explo-] raciones.

II. Misprints made in the Spanish edition and repeated in that of Marsh.

P. 7, l. 5, me los *van* cercenando (compare p. 65, l. 21); p. 11, l. 15, dicen que; p. 18, l. 1, la Corte; p. 22, l. 25, mistificaciones; p. 36, l. 12, estudian; p. 56, l. 5, Cómo; p. 70, l. 14; El no lo quiere decir; p. 71, l. 30, siguióla; p. 74, l. 15, fátuo; p. 82, l. 10, ¿A Jacintillo? p. 94, l. 11, No la has acertado; p. 102, l. 27, estrangular; p. 105, l. 28, palabras, Pepe; p. 112, l. 29, del fénix, de la paloma, and strike out the note; p. 120, l. 13, juro *será* buena; l. 30, Rosario,—; p. 121, l. 11, Cayó; p. 131, l. 2, ¿Cómo se van atando cabos! p. 136, l. 16, *comprendes*; p. 140, l. 20, Fátuo; p. 143, l. 22, *montado*, como; p. 164, l. 17, *llegaría*; p. 177, l. 31, *sirven*; p. 178, l. 32, solo; p. 194, l. 6, María, contra; p. 212, l. 26, *ha*; p. 213, l. 2, *desalada*; p. 213, 23, *teñia*; p. 214, l. 2, mas.

It seems probable that moreover the following changes should be made.

P. 92, l. 14, sombrero de tres *pícos*; p. 165, l. 2, toda mancha *que* por causa del derramamiento de sangre pudierais recibir; p. 186, ll. 6-7, Cuando vemos arrebatadas pasiones en lucha encubierta ó manifiesta; *cuando*, *llevados*, etc.

Capital letters should have accents as well as small letters; the case where an accent is least necessary to prevent misunderstanding, is precisely the only one where our editor uses it, therein following in every case the Spanish edition; namely, over the preposition *á* when beginning a sentence. Might the accent not be needed more urgently over *díeme* (p. 216, ll. 28. 30) or *érale* (p. 133, l. 24)?

Concerning the forty-two pages of notes, I venture to offer a few general remarks before speaking in detail of the more important differences of opinion between the editor and myself.

First, it would seem that if the note is to do most good, it should be given at the first occurrence of the point which it is intended to clear up.

Secondly, if among the notes we give in many places a simple translation of a word

which can hardly be supposed to be missing even in a small dictionary, it might be still more necessary to give words and expressions which it takes a rather complete dictionary to contain.

Thirdly, in all cases when we edit a Spanish text, it would seem best to say what dictionary we expect the student to use, and to give only those words and meanings which are not found in that dictionary.

And last, but not least. If an editor does not have reliable facts at hand whereby to reach the solution of a difficulty, why should he not say so? We all know that dictionaries are imperfect (may I say once more that Tolhausen is *rather* complete?); we also know that our grammars, even Knapp and Ramsey ("indigesta moles"), leave us in the dark when we most need them, and the time which most of us can devote to the study of modern Spanish is so limited, that no one is to blame if certain intricate matters are not quite clear to him. Surely it takes some courage to mark the passages which have remained obscure to us, but is it not safer to confess our lack of information than to guess at the solution, *and guess wrong*? For, by a strange fatality, every guess that has come to my notice these several years, has missed the mark, and usually by a large margin. Mr. Marsh has in so far improved upon the plan of his predecessors, that in one notable instance (p. 112, l. 29) he has admitted that a passage was not clear to him, and this is another step in the right direction that may well be imitated by subsequent editors of Spanish texts.

The more do I regret that in other instances he has departed from that course, since if he had not, I could have offered some information which now takes the form of corrections.

But: "vamos al grano." p. 4, l. 26 "demonches" is rather an attenuative than a diminutive, for otherwise "darn it" would also be a diminutive; p. 4, l. 29, means: "Missus won't be at all happy when she sees her nephew," and "cuando vea" is, therefore, not a vulgarism; p. 5, l. 6, "amanecerá Dios" means only: "it will be day," and the whole proverb: "day will come and all will be well"; p. 7, l. 6, fences between properties are not unknown in Spain, but where the property is of some

extent, it is usually considered sufficient to mark only the angles; p. 7, l. 12, wayside shrines are not as common in Spanish country districts as they are in Italy and South Germany; the "ermita" is really a hermitage, now probably unoccupied; p. 7, l. 26 "cara de lástima" is a 'pitiable' expression, one that calls for compassion, not one that shows it; p. 10, l. 31, might have had the note to p. 66, l. 10; p. 11, l. 13, "los testigos requeridos" means: "the witnesses summoned"; p. 12, l. 13, "por muchos anos" is abbreviated from "sea por m. a."; p. 13, l. 6, "fregado. . . barrido," the expression common with servants, to indicate that they can turn their hands to any kind of work; not necessarily applied to "dirty" jobs, though it is sometimes used to mean: "not to shrink from murder"; p. 14, l. 13, "salida de tono" means: "departure from [the proper] tone"; p. 14, l. 15, means: "does anything offer itself to you?" or: can I do anything for you? p. 23, l. 4, might refer to R. 899, (see p. 70, l. 10, note); p. 27, l. 12, means: "we poor people have more time than food" and subsequently, "we have plenty of time"; p. 29, l. 9, not "unostentatious" 'but unceremonious'; p. 30, l. 34, "ajos"=garlic; p. 31, l. 15, the translation given may pass in this instance, but will not do for p. 71, l. 1, and p. 200, l. 30; p. 31, l. 23 should have a note as well as p. 177, l. 11; the translation "dear! dear!" there given would probably have shown itself to be incorrect; p. 35, l. 4, should have the note of p. 112, l. 8; p. 32, l. 21, "empaque" means: "pompousness" and "reserve"; p. 33, l. 2, R. 1005, 2, rem., does not make a distinction between "deber de ser" and "deber ser"; p. 33, l. 26, "no nos saques de bobos," means: "do not draw us from [our state of] louts," that is "do not undeceive us"; p. 38, l. 6, "le da la gana," the Spanish Academy to the contrary notwithstanding, means: "the fancy strikes him." Comp. expressions like: "me vienen ganas," "me dieron ganas," and, in our text, p. 92, l. 2, and p. 82, l. 11; p. 38, l. 20, "estar de cuerpo presente" does not mean that "a corpse is exposed to public view," but that "the funeral service is performed over it"; p. 40, l. 30, means in French: "faire la sainte Nitouche:" p. 40, l.

34, should have note of p. 43, l. 15; p. 41, l. 13, might not the note have been given to p. 17, l. 23; p. 18, l. 25; p. 22, l. 11; p. 25, l. 4; p. 33, l. 18, all of which are extremely curious cases of this tense? p. 41, l. 14, should have note of p. 173, l. 1; p. 49, l. 17, the note should already have been given on p. 11, l. 12; p. 13, l. 33; p. 15, l. 31; p. 20, l. 6; p. 31, l. 9; p. 50, l. 18, "dar de picotazos" is not a partitive use of "de;" it means: "to strike with the bill;" p. 55, l. 21, the "Bufos" were not the Italian Opera. Italian Opera is given at the Teatro Real; the "Bufos" were a very naughty variety show, which was prohibited shortly after *Doña Perfecta* was written; p. 62, l. 11, "encajes" never mean "false curls;" p. 68, l. 11, "pegar la hebra" is translated by "stick in their needle," an expression of which the meaning escapes me; the Spanish means: "to tie the thread [of conversation];" p. 68, l. 21, "de golpe y porrazo" means: "by main strength;" p. 74, l. 20, "echar facha" means: "to make himself important;" p. 79, l. 8, "Ministerio de Fomento," is not the "Ministry of the Interior." Its complete name is: Ministerio del Fomento de la Riqueza del Reino. The M. of the Interior is called: de Gobernación; p. 96, l. 7, the references do not apply to the case; p. 101, l. 26, the sentence is not complete, a very frequent occurrence in conversation; compare p. 106, l. 6; p. 108, l. 3, "mustios" means first of all: "dismal;" "el público alumbrado" means: "the street-lighting service," "alumbrado" being the noun, and "público" the adjective; p. 123, l. 20, means: "we are sure to have to pay advance taxes;" p. 123, l. 20, the reference does not apply; "si" here means: "[I wonder] whether;" p. 124, l. 3, "Levantisco" does not mean "backward," but "rebellious," connected with "levantarse," to rise; p. 124, l. 23, "consabidos" is not: "above mentioned," but "of whom we know" or "whom it is not necessary to describe." The word is often used with the meaning of "customary;" p. 128, l. 11, does not mean: "to fight a duel," but "to steer a balloon;" p. 145, l. 22, "cada tipo . . ." means: "the most detestable characters;" p. 147, l. 26, "pegar" means: "to strike" and not: "to fire;" cf. p. 119, l. 34; p. 155, l. 5, means: "would rise in arms unanimously;" p. 159, l.

31, "Caballuco, so animal" does not mean: "whoa, you beast," but: "you stupid fellow." Comp. expressions like: "calla la boca, so tunante," "daca la gallina, so pillo," etc.; p. 159, l. 32, "mete y saca de palabrejas" is not: "adding and subtracting words," but: "jabbing with words;" p. 161, l. 12, means: "we are as good as others," and in this connection: "you will get a chance to fight with us as well as with Acero;" p. 163, l. 23, means: "when they give the [trumpet] signal for murder," cf. p. 15, l. 18, and p. 23, l. 7; p. 164, l. 13, means: "I will not farm (that is, 'bid for') their profit;" p. 171, l. 23, if we compare the passage with p. 9, l. 8, it will be found that the explanation does not apply; p. 173, l. 34, means: "foreshortened;" p. 174, l. 28, means: "rows of small lights;" fireflies never being worn for ornament except in tropical countries, for the simple reason that in other places they are too small; p. 175, l. 13, "rizada" means: "plaited;" p. 175, l. 19, "tunante lenguaraz" means: "impudent scamp," surely a better epithet for Martial than "fluent;" p. 182, l. 28, means: "I am sure that they have not allowed themselves to be caught," "falta" being a verb, not a noun; p. 190, l. 28, if we translate the first two words of: "vaya con lo que sale usted," by "out upon!" what becomes of the rest? Here would be an opportunity to illustrate one of the most curious phenomena in Spanish grammar; namely, the transfer of the preposition in relative clauses; p. 191, l. 27, "refregones en los morros" is: "cuffs," while "azotes" is "a spanking," one "azote" being one "smack" "en salva la parte;" p. 193, l. 26, means: "you are just as bad as she" (literally: "you keep pace with her"); p. 193, l. 33, has a note which is a good example of the confusion that arises from taking the first noun or pronoun in the sentence for the subject. The literal translation is: "as for this, the pitfall carries it off," and therefore: "the thing is in a hole;" "it has come to nothing;" p. 201, l. 4, means: "put that thing away;" p. 215, l. 9, would be correctly translated if *cuidan* were subjunctive; now the passage means: "they take good care."

As for "Manzanedo" on p. 37, l. 34, I am not able to say who he was. May he have

been the director of the postal service or something of that sort? In any case, the name does not have the appearance of a political nickname.

The "periódico suelto" on p. 129, l. 5, reminds me strongly of Heine's "ungebundene Exemplare," but as I do not understand the exact value of the pun and remember no corresponding case, I do not insist on this suggestion. Mr. Marsh's explanation may be right, and looks plausible enough.

The great length of my article is sufficient proof of the importance which I attach to the book that induced me to offer these observations. If here and there I have been somewhat exacting, it is because the good qualities of the edition in comparison with other texts, are so apparent that I feel we might expect perfection from our editor. The introduction has something to say that is worth hearing; the text is very well printed and has not one important mistake; the notes are quite full, and the idiomatic rendering of many phrases is excellent. In short, the edition is good, and my suggestions have been made under the influence of the feeling that for our students nothing should be thought too good.

F. DE HAAN.

Johns Hopkins University.

#### OLD ENGLISH GRAMMAR.

*Old English Grammar*, by C. ALPHONSO SMITH, Ph. D. Boston: Allyn and Bacon, 1896. 12 mo, pp. 129.

THE full title of the Manual before us is significant—*An Old English Grammar and Exercise Book*, the object of the book being, as Professor Smith tells us, "to give an elementary knowledge of Early West Saxon Prose," such a study being the necessary preparative to a thorough understanding of Late West Saxon as, also, of Middle English. Hence, the author confines himself to the essentials of the subject, bearing in mind the needs of the pupil, as a student of historical English Grammar. The volume is presented in three generic divisions,—Part First discusses such vital subjects as Sounds, Inflections, and Order of Words; Part Second, the subject of Etymology and Syntax, while, in Part Third,



Selections for Reading are given with primary reference to the immediate needs of the beginner. The manual impresses one as admirable both as to what it has in common with our best Old English Grammars, and as to what it gives us from the special point of view taken by the editor. In the opening section, for example, the brief chapter on The Order of Words is especially timely, such a chapter having rightful place in any grammatical study of pre-Chaucerian English. We could wish that the author had not condensed it so rigorously from the earlier form in which he presented it.\* Old English Prose Composition has not as yet been sufficiently emphasized in our college class-rooms. This, to our mind, is the chief excellence of this little manual. Hence, in Part II, at the end of each chapter, there are brief Exercises, illustrating the grammatical principles of the chapter; the translation of Old English sentences into Modern English, and Modern English into Old English, the Exercises, in each case, being preceded by a vocabulary suited to the sentences submitted. This part of the manual is executed so judiciously that the student who masters it will have received invaluable benefit. In fine, these Exercises constitute an Old English *Lesebuch*, so that the very limited Selections for Reading in Part III, may escape the adverse comment of the critic. Even as it is, however, it might have been well somewhat to have extended them. The Glossaries at the close of the book, Old English-Modern English, and Modern English-Old English are helpful, though not quite full enough, the second of these Glossaries being required by the method of the book as one of Prose Composition.

In a word, the Manual is just what is now needed by "beginners" in Old English, and may thus be safely commended to our college professors engaged in this line of teaching.

T. W. HUNT.

Princeton University.

#### GOETHE'S POEMS.

*Goethes Gedichte.* Auswahl in chronologischer Folge, mit Einleitung und Anmerkun-

\*Publications of the Modern Language Association of America, New Series, Vol. i, No. 2.

gen von LUDWIG BLUME, Professor am K. K. akademischen Gymnasium in Wien. Wien: Verlag von Karl Graeser. 8vo, pp. xxv, 278.

No great poet has more faithfully reflected his intellectual and moral experiences in his lyrical poetry (using that term in its most elastic sense) than Goethe, and as most of these experiences were interesting or important, a chronological study of his lyrical poetry proves remarkably fruitful of inspiration. Furthermore, as he was affected at different times by virtually all the literary and artistic ideals that have played a part in Europe, such a study, if properly conducted, may be expanded into a history of æsthetics. He begins by showing the influence of the Bible and of Klopstock (in *Gedanken über die Höllenfahrt Jesu Christi*), then come Rococo and Franco-Greek ideals, which in turn are followed by the healthy principles underlying popular poetry and the incipient influence of Greek art-cannons. These latter become paramount just before, during, and after the Italian journey. Towards the end of the century, Goethe returns to his first love, popular poetry (in *Mai-lied*, *Das Blümlein Wunderschön*, etc.), and later goes to Oriental poetry for new inspiration, and for relief. The experiences of Goethe the man are reflected in his love poetry, and such poems as *Muth*, *Seefahrt*, *Wanderers Nachtlied I*, *Der Schatzgräber*, *Mich nachzubilden*, *unzubilden*, etc.

Precisely because Goethe's lyrical poetry is such a subtle exponent of his life and times, many teachers have doubtless felt the need of an edition presenting it in chronological order (I had myself attempted such an arrangement of the most important poems before I knew the book under discussion), and hence will feel grateful to Professor Blume for an admirable little work, which is characterized throughout by thorough, and in many cases by remarkable scholarship, and by sound enthusiasm.

The selections are arranged according to three periods, from 1765-1774, from 1775-1786, and from 1787-1832. The first is subdivided into two sections, from 1765-1769, and from 1770-1774, the third into three sections, from 1787-1797, from 1797-1814, and from 1814-1832. The second section of the third period might

have better been begun with *Der Schatzgräber*. The change in Goethe's mood is to my mind most strikingly reflected in that poem. The poems (150 in all) are selected with great care and skill. As Blume says in the Introduction: "Ein völliges Einverständniss wird sich darüber [that is, the principles which should guide such selections] ja nie erzielen lassen." Yet it cannot be denied, that some poems were omitted which probably every teacher would regard as very desirable, if not necessary. So *Der untreue Knabe*, of which Hehn makes so much in his *Gedanken über Goethe*, p. 71, is one of the most powerful productions of the first period. Similarly *An den Mond* ("Füllest wieder Busch und Thal") is one of Goethe's most exquisite gems. We miss it with regret, especially as it would have been most suggestive to point out the great increase in depth of genuine feeling in it over the graceful *An Luna* from the *Leipziger Liederbuch*. Again why was *Das Blümlein Wunderschön* left out, in which Goethe betrayed such perfect mastery of that simplicity and tenderness which characterize popular poetry? In this ballad and in *Frühling übers Jahr* Goethe describes flowers with more delicate precision, perhaps, than any modern poet, not even excepting Shelley in the *Sensitive Plant*. Blume reprints so many of Goethe's sonnets that we cannot quarrel with him for selecting only one of the love-sonnets ("Ihr liebt und schreibt Sonette,") yet many of the others are remarkably delicate. The English speaking student would have been much stimulated by comparing Goethe's cycle of love-sonnets with Mrs. Browning's *Sonnets from the Portuguese*, and Rossetti's *House of Life*. A complete idea of Goethe is impossible without an appreciation of his humaneness. This trait which marks him one of the most characteristic and one of the noblest of modern poets finds powerful expression in *Der Gott und die Bajadere* and *Der Paria*. We look for both of these in vain in Blume's book. I am aware that neither is quite proper in a narrow sense, and hence may, perhaps, have no place in a schoolbook. It is a matter of regret, however, that this kind of propriety should have to determine a scholar's choice.

The notes are excellent from beginning to

end and show intimate familiarity with Goethe's works, with the literature on Goethe, and with the writings of Goethe's contemporaries. The little essay *Über Goethe's freie Silbenmasse* (pp. 112-119) is a good instance of Blume's scholarship and helpful method. It should be mentioned in connection with the "Knittelvers" referred to on p. 115, that the history of this form of verse has lately been written by Otto Flohr (*Geschichte des Knittelverses vom 17ten Jahrhundert bis zur Jugend Goethes*, Berlin: 1893.) See the suggestive review by A. Köster, *Anz. f. d. Alt.* xxi, p. 100. The notes on *Heidenröslein*, p. 123, on *Adler und Taube*, p. 127, on *Prometheus*, p. 143, on *Seefahrt*, p. 159, on *An die Cicade*, p. 171, on *Sprichwörtlich*, p. 231, are especially conspicuous for completeness. Among these again should be mentioned particularly those on *An die Cicade*, in which Blume shows with more thoroughness than any other commentator how many influences were at work about 1780 to increase Goethe's interest in antiquity. For Herder took up the Greek anthology about that time, Knebel was deeply interested in the Classics (and later published translations of Propertius and Lucretius), Wieland brought out the first samples of *Horazens Briefe* in 1781, and in 1777, 1778, 1779 appeared parts of Voss's *Odyssee*, followed in 1781 by the complete translation. An appreciation of this strong wave of Classical sympathies in Germany at that time, helps us to understand the force with which Goethe turned to Greek ideals long before he went to Italy. In his poems, *Grenzen der Menschheit*, p. 36, is the most powerful expression of this change towards the Greek "Weltanschauung," towards ideals of humility and self-control; among the larger works it is, of course, the *Iphigenia*. As a matter of fact, self-conquest became from about this time on the great aim of his life, and Blume might have quoted this significant sentence from Goethe's Diary (May 13th, 1780): "Ich will doch Herr werden. Niemand als wer sich selbst verläugnet ist werth zu herrschen und kann herrschen." In dealing with English-speaking students, these inner struggles of Goethe cannot be dwelled upon too much, in order to dispel the silly view, current among even the cultured in this

country and in England, that Goethe was morally contemptible.

But this interest in Classical literature and art spoken of above, was not confined to the continent, and again the American student should be made aware what enormous influence antiquity had on many English poets, Goethe's contemporaries. Wordsworth's attitude towards life had much in common with Goethe's (although that fact does not seem to be generally appreciated); in him, too, we find that antique respect for self-conquest. In 1814 he wrote the *Laodamia*, in which fine expression is given to the ancient ideal of self-control in the words: "The Gods approve the depth, and not the tumult, of the soul." Shelley's predilection for antiquity in his letters from Italy is most striking, and culminates in those charming words found in a letter to Peacock, from Rome, written March 23d, 1819: "You know not how delicate the imagination becomes by dieting with antiquity day after day." These examples might, of course, be multiplied *ad infinitum*. But antiquity influenced (and to a certain extent still influences) men not only in literature, and it would have been very stimulating if Blume had pointed in the notes to the Classicism in the plastic arts during Goethe's lifetime; Winckelmann, R. Mengs, David, Canova, Thorwaldsen. All these facts help the student to appreciate that Goethe was simply the most talented exponent of great forces at work in different parts of Europe ever since the Renaissance, and retaining almost their full vigor throughout the eighteenth and a large part of our century.

Every teacher will be grateful to Blume for sometimes reprinting older readings of poems. The student thus gets an insight into Goethe's artistic methods.

The notes on the poems from the *Leipziger Liederbuch* (p. 110) may now be supplemented by a reference to Strack's *Goethes Leipziger Liederbuch*. (Giessen: 1893, see Werner's review, *Anz. f. deut. All.* xx, p. 353.) In the notes on *Prometheus*, p. 143, the difference between the antique view of Prometheus and Goethe's view during the "Sturm und Drang" period might have been pointed out. Æschylus cannot side with the rebel, Goethe does at this time. In other words, he had not yet

caught the spirit of antiquity. A comparison between Goethe's conception of Prometheus, that of Æschylus, and that of Shelley always proves one of the most suggestive studies in "Kulturgeschichte" a student can undertake. *Herbstgefühl* (p. 151) has found a sympathetic and artistic interpreter in Corvinus. His essay (*Herbstgefühl. Gedicht von Goethe*, Programm des Gymnasiums zu Braunschweig: 1878), which seems to have escaped Blume, will be found remarkably appreciative and helpful (cf. also Hehn, p. 308). *Wonne der Wehmuth*: (p. 28; Notes, p. 154) is not only characteristic for the sentimentality of the eighteenth century (which Goethe later so completely outgrew), but is valuable as suggesting an interesting "Kulturstudie." For whenever culture began to blend into hyperculture, there were men who wore their grief "as a hat, aside, with a flower stuck in it." Consequently even certain periods of antiquity, and the Renaissance knew this morbid love for grief, this reveling in sorrow. Euripides, as the first classical Greek poet with modern tendencies, speaks of the insatiable pleasure in grief ("ἀδὲ ἀπληροῦς χάρις γόων;" *Supplices* 79); Ovid, the exponent of an age that had much in common with the eighteenth century, delights in weeping ("est quædam flere voluptas," *Tristia*, iv, 3, 337); again Petrarch, the first truly modern man, exclaims "Lagrimar sempre è'l mio diletto," (*Sonnet* 171, Part 1, ed. Scartazzini), and "Io son di quiei che il pianger giova (*Canz.* iii, Part 1). (Cf. Biese, *Entwicklung des Naturgefühls bei den Griechen*," p. 48; *Entwicklung des Naturgefühls bei den Römern*, p. 119; and *Entwicklung des Naturgefühls im Mittelalter und in der Neuzeit*, p. 140). This form of morbidity has not died out. Schack (to mention only one of many modern poets) gives us an apotheosis of grief in his *Weihe des Schmerzes* (*Werke*, iv, 17). "In mich mit langen durst'gen Zügen sauge ich deinen [that is, "des Schmerzes"] Odem." It is characteristic of Goethe that even he, the healthiest of men, knew this unhealthy mood, but that he matured beyond it.—In the notes to *Gesang der Geister über den Wassern* (p. 168) one looks in vain for any attempt at an interpretation of the poem. It is not as lucid as some people would have us believe; in fact,



it is often misunderstood. A thoroughly satisfactory interpretation by Hehn may be found in the *Goethe-Jahrbuch*, xv, 125.—Two important essays on *Ilmenau* (p. 179) have appeared since Blume's book: one by Suphan in the *Deutsche Rundschau* for November, 1893, and another by Düntzer in the *Zeitsch. f. d. Philologie*, xxvii, 72. Both are useful for a better understanding of this poem. In connection with *Zueignung* (p. 183), the English-speaking student should note that the principle expressed in stanzas eight and nine underlies Tennyson's *The Palace of Art*. The notes on *Mignon* (p. 185) say too little of the order of the stanzas and their import (cf. my *Deutsche Gedichte*, p. 284). It is useful to remind the English-speaking student when reading the seventh Roman Elegy (p. 191) how much Italy has meant to several English poets. In the notes to *Alexis und Dora* (p. 199) no attempt is made to explain "schmerzliche Freude." No interpretation so far offered seems satisfactory.—The remarkable similarity of thought between Goethe's sonnet *Natur und Kunst* (p. 72, Notes, p. 223) and Wordsworth's sonnet "Nuns fret not at their convent's narrow room," again shows that the "Weltanschauung" of the two men had much in common. Both sonnets praise restraint in art and are consequently characteristic of their authors. For Goethe and Wordsworth are the only two great poets whose art is characterized by self-restraint in an age of ill-balance and artistic license. It is significant for Goethe that he should have had first to overcome a strong dislike for the sonnet, and quite in keeping with his universality that he should at last have taken it up, and then cultivated it with so much interest. Thus the sonnet, that refined and difficult form of verse, did not pass the most catholic of poets unnoticed, on its vast journey through the world's literature.

Blume hardly mentions one of the most delightful features of Goethe's lyrical poetry, that is, the part played in it by nature. (See on this subject: Biese, *Die Entwicklung des Naturgefühls im Mittelalter und in der Neuzeit*, Leipzig: 1892, p. 358; Hehn, *Gedanken über Goethe*, p. 281; and J. A. Symond's essay entitled *Landscape* in his *Essays Speculative and Suggestive*.) Goethe and Wordsworth

are, perhaps, the greatest of all interpreters of nature, and although Goethe's nature-sense is best shown in *Werther* and in *Briefe aus der Schweiz*, it is very conspicuous, too, in the lyrical poetry. In the poems of the *Leipziger Liederbuch*, we find the conventional Rococo view of nature, then, all at once, under the influence of popular poetry, there appears a perfectly correct and unconventional interpretation. This sudden change may best be seen by comparing *Willkommen und Abschied* with the earlier poems. *Mailed* and *Auf dem See* are remarkable for correct and refined characterizations; no less so are some of the later poems, like *Das Blümlein Wunderschön* and *Frühling übers Jahr*. Goethe also masters the art of giving "couleur locale." See especially, stanzas one and three of *Mignon*, the seventh Roman Elegy; in *Alexis und Dora* a Southern background is skillfully suggested without descriptions.—Lastly, Goethe's artistic tact in his personifications of nature ("Naturbeseelungen") should be appreciated. Even in his early poems he avoids exaggerations; whereas more modern men like Heine are apt to say almost burlesque things (cf. the essay on Goethe's *Herbstgefühl* mentioned above). Even Shelley and Keats sometimes overdo.

Blume's book will be found most useful and satisfactory, and should be very warmly recommended for both class and seminary work.

C. VON KLENZE.

University of Chicago.

#### THE ARDEN SHAKESPEARE.

*Richard the Second*, edited by C. H. HERFORD; *Macbeth*, *Hamlet*, and *A Midsummer Night's Dream*, edited by EDMUND K. CHAMBERS; *Julius Caesar* and *Twelfth Night*, edited by ARTHUR D. INNES; *As You Like It*, edited by J. C. SMITH; *Richard the Third*, edited by GEORGE MACDONALD; *Henry the Fifth*, edited by G. C. MOORE SMITH. Boston: D. C. Heath and Co.

THE edition of Shakspeare's plays published in England as the *Warwick Shakespeare* is appearing in this country under the more suggestive name of the *Arden Shakespeare*. The feature that is emphasized by the editors is the

attempt to present the plays "in their literary aspect." This feature is not obtrusively apparent, for the *Arden Shakespeare* resembles other well-known editions for school and college use, in that it contains adequate and trustworthy discussions of the literary history, the date, and the sources, of each play; also a body of notes that are brief and compact. It is evident that the editors have practiced selection and compression, thus making room, in a book of moderate compass, for the special feature of this edition.

The consideration of the literary aspect of the plays has been cared for by some editors,—as, for example, in the well-known edition of Rolfe,—by means of a series of citations from the more notable Shakspearean critics. The editors of the *Arden Shakespeare* give (1) a "Critical Appreciation" of the play in question, (2) comments upon the dramatic signification of each act and scene, (3) brief comments scattered through the main body of notes, interpreting a speech, a passage, a part of a scene. These features are not new, but they are carried out more fully and more consistently than in any other edition; and it is the presence of these features that, in accordance with the purpose of the editors, leaves with the reader an impression that the literary study of the play has been emphasized. Briefly, it is the degree of emphasis, of proportion of literary study, the subordination, not the omission, of other features, that characterize the *Arden Shakespeare*.

The "Critical Appreciations" are sane and well-written. Occasionally, the reader feels that he is perusing a digest of critical opinion; but he is aware that the matter has been actually digested, not merely compiled. At times the influence of contemporary critics, such as Professor Dowden and Professor Moulton, is so apparent that he looks for some mention of their names. He misses, moreover, any mention in the "Appreciation" of some of the more noteworthy criticisms,—such as those of Goethe and Coleridge on the character of Hamlet, such as that of De Quincey "On the Knocking at the Gate in Macbeth,"—and is led to wonder whether it might not be better frankly to place in the fore-ground such important discussions, instead of relegating them

in fragmentary form to an appendix. There does exist a history of Shakspearean criticism, marked by epoch-making works; and while the criticism of to-day may be, probably is, more just than any that has preceded it, we have no right to assume that it is final. As the editors of the *Arden Shakespeare* remind us, "Æsthetic judgments are never final;" and criticism may reflect the subjectivity of the age as well as of the person. As a means of escape from this two-fold danger, much may be said in favor of printing with each play a brief *corpus criticum*, which shall give in outline the history of opinion upon that play. It may be of equal value, and may deserve equal weight with the "critical appreciation,"—the sifting and digesting of the editor.

These comments are made in view of the fact that the editors expressly invite attention to the characteristic feature of the series,—a feature that has been judiciously conceived and well executed. Yet the teacher of Shakspeare is sometimes led to doubt the wisdom of confronting the novice with a ready-made appreciation, "compounded of many simples," and is inclined to wish for a class unprejudiced by the views of any critic. From this point of view much may be said in favor of the (of late) much-abused *Clarendon Press* edition. For it is incontestable that the only safe basis for trustworthy opinion is sound knowledge; and all criticism,—highest, æsthetic, intuitive, or other,—is futile and delusive (as the example of Coleridge may teach us), unless it is based upon patient study and interpretation of the text. With such study, serious literary work should begin; with such study, too frequently, it has ended.

The difference in emphasis and thus in character, between the *Arden Shakespeare* and the *Clarendon Press* edition, may be illustrated by comparing the notes of these editions upon the word "yearns" in *Julius Cæsar*, II, ii, 129:—

That every like is not the same, O Cæsar.  
The heart of Brutus yearns to think upon.

In the *Clarendon Press* edition the note is,— "Yearns, grieves," followed by more than a page in fine print of inconclusive etymological commentary (written in 1878). In the *Arden Shakespeare* the note is,— "Yearns,

grieves; not connected with yearn, desire. See Glossary." In the glossary the reader finds six half-lines of etymological commentary. For the study of *Julius Cæsar* the second note is surely adequate; and in the present instance it may fairly be said that the editor has saved a page, which he has put to a better use.

Yet it must be added that the Arden editors occasionally err in the direction of brevity, of undue compression, of omission. In their desire to emphasize the literary study of a play they sometimes ignore actual difficulties in the text; and no one can study Shakspeare long or earnestly without making the discovery that such difficulties are frequent. Thus, taking up almost at random the Arden edition of *Macbeth*, and turning to the notes on Act iii, I find that the following lines are passed over without any comment:—"From (the emphatic from=contrary to) the bill that writes them all alike" (i, 100); "Always thought, that I require a clearness" (i, 132); "Imposers to (that is when compared to) true fear" (iv, 64). "And champion me to the utterance" (i, 71) is glossed by the unidiomatic French, *à l'outrance* (for *à outrance*).<sup>1</sup> This note has been copied with singular regularity by most editors since Dr. Johnson undertook to explain,—and did explain very satisfactorily,—the meaning of the phrase by translating it into French, whence it appears originally to have come. He chose, however, to translate the article, which, it is interesting to note, is not used in the only other place (*Cymbeline*, iii, i, 73) in which the word occurs in Shakspeare,—“Behoves me keep at utterance.” The *Clarendon Press* editors cite Holland's *Pliny*, ii, 26,—“Germanicus Cæsar exhibited a shew of sword-fencers at utterance;” and additional citations could doubtless be discovered by one who had the time to search for them. “How you were borne in hand” (*Macbeth*, iii, i, 81) is interpreted “handled, treated,” with a reference to *Hamlet*, II, ii, 67,—“falsely born in hand;” but the adverb adds practically nothing, for the absolute meaning,—deceive, impose upon,—appears to be that uniformly employed by Shakspeare. This, per-

<sup>1</sup> This error is repeated in the *Century Dictionary*, s. v. *outrance*.

haps, appears most clearly in the play upon the phrase in *Much Ado about Nothing*, IV, ii, 305,—“What, bear her in hand (that is, deceive her, lead her on with false hopes) until they come to take hands (that is, at the altar)?” Similar instances, both of unsatisfactory interpretation and of failure to interpret, might be added, if it were wise to pursue the subject further. It is, of course, possible for one who does not understand these passages to gain a fairly correct understanding of the character of *Macbeth*, and of many of the more important features of the play; but the habit of gliding over these and similar passages in which the usage is not that of to-day, is not conducive to that careful interpretation which is the securest foundation for intelligent criticism. In *variorum* and other editions, there is abundant help for those who wish to interpret the text with accuracy; these omissions of what the editors term “the matter-of-fact order of scholarship” must, therefore, be due to their desire to minimize textual study.

Each volume of the series contains in an appendix an “Outline of Shakespeare's Prosody.” These sketches are brief, but give such information, in the main satisfactory, as is needful for the correct reading of Shakspeare's verse. Some of the attempts to fit Shakspeare's lines upon the five-barred Procrustean bed are so needlessly painful as to extort from the reader an involuntary groan of sympathy. Thus, in the “Essay on Metre,” contained in the edition of *Macbeth* (p. 172), we read that in the following line the stress is inverted in every foot:

Tol'd by an i'diot, | full of | sound' and | fu'ry (V, v. 27).

Surely the line should be read

To'ld by | an i'd | iot, fu'll | of so'und | and fu'ry.

The following line is cited (p. 116) in corroboration—

N'ot in | the wo'rst | ra'nk of | m'anhood, | s'ay it.

Yet the editor points out (p. 175) that *r* next to a consonant may be vocalic. Additional evidence of this editor's view of inversion may be found in the following line on page 203 of the edition of *Hamlet*:

Affec | tion | po'oh | you spe'ak | li'ke a | gre'en girl (I, iii, 101).

On page 192 of the edition of *Richard the Second*, the facts regarding inversion of the



stress are correctly stated:

"Within limits, the alternate order of stress and non-stress may be inverted. . . . Two inversions may occur in the same line. . . . But we rarely find *two* inversions in succession, and never *three*."

During the interval that followed his labors upon *Macbeth* and *Hamlet*, the editor of these volumes appears to have given especial study to versification; and the result of his study is an excellent "Essay on Metre," appended to his edition of "*A Midsummer Night's Dream*," an essay which fully atones for sins committed in his earlier volumes. In this essay he says (p. 177),

"Two trochees often occur in one line, but rarely in succession. More than two would tend to obscure the iambic character of the rhythm."

(Decidedly.) Prefixed to this "Essay on Metre" is a moderately full bibliography of works on Shakspeare's verse; at the head of the list stands Koenig's *Der Vers in Shaksperes Dramen*, which the editor is so unkind as to describe as "a mine of learning by a German who cannot scan English."

Within the limits of a brief review it is manifestly impossible to discuss in detail the editing of each play, strong as the temptation may be to do so.<sup>1</sup> Every volume contains suggestions that will be helpful, both to the student and to the teacher. This edition will be especially useful to the solitary student who must work unaided; but it is worthy of a place beside the best of the various school and college editions that have preceded it. The edition of *Richard the Second*,—a play too little studied,—is especially admirable; I know of no school edition of the play that equals it in judicious editing. The editor of this play has set for the series a standard that it will be difficult to measure up to. In his preface he

1. A minor error in a matter of history is that in the genealogical table on page 122 of the excellent edition of *Henry the Fifth*, which names Catherine Swinford as the second wife of John of Gaunt. She was his third wife, while his second wife was Constance, daughter of Peter the Cruel, King of Castile. From this marriage were descended kings of Castile, of Spain, of France. It is scarcely an exaggeration to say that for several hundred years, in addition to the royal families of England and Scotland, nearly every sovereign of France, Germany, Austria, and Italy,—and for a shorter period of Russia, Greece, Brazil, and Mexico,—has been a descendant of John of Gaunt, by one or more of his three marriages.

has formulated a canon for the wise editing of texts for school and college use (as distinguished from exhaustive editing):—

"While endeavoring to give prominence throughout to the strictly literary qualities of the play, the Editor has sought to take cognizance of all branches of Shakespearian scholarship which fall within his purview. . . . Throughout, indeed, the Editor has aimed less at supplying a complete apparatus of needful information, than a collection of starting-points,—of 'openings' in the eternal chess-game of Shakespearian study,—which may call the student's own instincts and judgment into play."

HERBERT EVELETH GREENE.

Johns Hopkins University.

TRACES OF THE CANTICUM AND  
OF BOETHIUS' 'DE CONSOLA-  
TIONE PHILOSOPHIÆ' IN  
CHAUCEER'S 'BOOK OF THE  
DUCHESSSE.'

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the long description of 'Blanche,' which reminds us in more than one place of Chaucer's favorite French authors, we seem to notice also the influence of the *Canticum*. Compare

But swich a fairnesse of a nekke  
Had that swete. . . . (ll. 939 f.).  
Hir throte, as I have now memoire,  
Semed a round tour of yvoire (ll. 945 f.)

And *Cant.* vii 4: Collum tuum sicut turris eburnea; Cf. *Cant.* iv 4.

Very much stress cannot be laid on the resemblance of *Cant.* v 10. "Dilectus meus candidus et rubicundus, electus e millibus" (*A. V.*: My beloved is white and ruddy, the chiefest among ten thousand) to *Duch.* 971 ff.:

For I dar sweren, if that she  
Had among ten thousand be,  
She wolde have be, at the leste,  
A cheef mirour of al the feste,  
Thogh they had stonden in a rowe,  
To mennes eyen that coude have knowe,

since the idea expressed is not uncommon, and, moreover, slightly similar passages occur in the *Roman de la Rose*.

Nor can we insist on some other minor parallelisms. But, then, is not the entire long-spun, circumstantial account of the beloved

lady's manifold perfections, of mind and especially of body—even granting Guillaume de Lorris' influence (see, I. g. *R. de Rose*, 525 ff.)—highly suggestive of the detailed brilliant pictures found in the *Canticum*? True, the oriental passion and extravagance are toned down to a sober catalogue style.

That Chaucer was well acquainted with the *Canticum*, is unmistakably seen in the *Merchant's Tale*. (2138 ff.; Cf. Koepfel, *Anglia*, xiii 179.<sup>1</sup>)

The complaint of the inconsolable knight, including his diatribe against Fortune, gives, it is well known, rather unwelcome evidence of Chaucer's extensive reading. That there are in this portion also direct traces of the *Consolation of Philosophy*, is, in our judgment, a far from fanciful supposition. Skeat refuses to recognize any obligation to Boethius in this early poem. "The quotations from Boethius are all taken at second-hand" (Vol ii, p. xxxi; Cf. pp. xx; xxvii). "I doubt if Chaucer knew much of Boethius in 1369" (vol. i, p. 483). Still, he may have known something of him and made some little use of his knowledge.<sup>2</sup>

We cannot help thinking that the description of Fortune, ll. 620 ff., betrays, after all, the poet's acquaintance with the celebrated philosopher. Some of the resemblances to the first prose of the second book appear really more than accidental. A renewed comparison of details is hardly desirable though; and it must be conceded that no absolute proof is possible. Skeat apparently admits Chaucer's use of Boethius in some corresponding lines of the *Merchant's Tale*, ll. 2058

1. Also the Pardoner's song: "Com hider, love, to me," *Prol.* 672, is to be considered a quotation—though rather an indirect one—from the *Canticum* (Cf. ii, 10; B; iv, 8; vii, 11). Cf. *The Pearl* 763 f.: "Cum hyder to me, my lemmon swete." "For mote ne spot is non in þe;" and see Holthausen, *Archiv für das Studium der neueren Sprachen und Literaturen*, vol. 90, p. 147.

Again, it would not seem impossible that the English poet had in his mind *Cant.* viii, 8 f.: "odor oris tui sicut malorum, guttur tuum sicut vinum optimum (Cf. iv, 11; v, 13; 16), when he wrote the following lines in his delightful, minute delineator of Alisoun: "Hir mouth was swete as bragot or the meeth, by hord of apples leyed in hey or heeth," A 3261 f.

2. I regret that Jean de Meun's version is out of reach. (Cf. *Academy*, Sept. 21. 1895, p. 227.)

ff. (See vol. i, p. 479, vol. ii, p. xxxv; vol. v, p. 365.)

#### The words

But through that draughte [sc. of Fortune] I have lorn  
My blisse; allas! that I was born! (ll. 685 f.) . . . .  
For whan that I avyse me wel,  
And bethenke me every-del,  
How that ther lyth in rekening,  
In my sorwe, for nothing;  
And how ther levesth no gladnesse  
May gladde me of my distresse  
And how I have lost suffisance,  
And therto I have no plesance,  
Than may I say, I have right noght (ll. 697 ff.),

point obviously to Boethius, b. ii, pr. 3—to quote from Chaucer's translation: *Wilt thou therfor bye a rekeninge with Fortune?*

"She hath now twinkled first upon thee with a wikkede eye. Yif thou considere the noumbre and the manere of thy blisses and of thy sorwes, thou mayst nat forsaken that thou art yit blisful, etc.<sup>3</sup>

Surely, the metaphor is not a usual one. The passage in Boethius is the best commentary on the above lines in Chaucer's poem.

Maybe the coincidences pointed out are trifling. But more trifling ones have been remarked upon. Certain it is that many miscellaneous reminiscences from various authors were crowding upon Chaucer's mind, when he set about composing an appropriate court poem for his patron, and the art of judicious selection and harmonious composition was yet unknown to him.

FREDERICK KLAEBER.

University of Minnesota.

#### PROVENÇAL POETRY.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the twenty-third line of a poem by William IX of Poitou beginning,

Companho, faray un vers tot covinen,

is found a curious word *-issarratz*. As this expression is explained neither in Körting nor elsewhere, I take the liberty of offering etymology and meaning. The poem ends with these verses:

Cavallier, datz mi cosselh d'un pessamen;  
anc mays no fuy issarratz de cauzimen;  
res non sai ab qual me tengua de n'Agnès o de n'Arsen.

*Exilium* > *eissilh* > *issilh*; *mercedem* > *merce*

3 Cf. my monograph *Das Bild bei Chaucer*, p. 134.

and *marce* (through influence of following *r* *e* often becomes *a*); the participial ending . . . *atus* > . . . *atz*. The etymon of *issarratz* would, therefore, be *exerratus*; which is no hypothetical form. The verse could be interpreted: "never was I more bewildered as to a choice." As meaning and form coincide, I believe this to be a plausible, if not a correct explanation, of *issarratz*.

RICHARD HOLBROOK.

Yale University.

### CHRISTABEL.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—It is reported that Charles Lamb thought that *Christabel* was injured by the 'mastiff bitch' near the beginning, and there is a well-known story that some one suggested to Coleridge to change the reading to "Baron round" and "mastiff hound." In Macmillan's edition, by G. D. Campbell, the lines read,—

"Sir Leoline the Baron rich  
Hath a toothless mastiff, which  
From her kennel," etc.

The notes give many comments and various readings, but nothing touching these lines. In the Aldine edition, the Canterbury Poets edition, and in all the editions that I have been able to consult, except Macmillan's and that in Routledge's Pocket Library, the passage is in the old-fashioned form. Does anyone know the source of Campbell's reading?

W. M. TWEEDIE.

Mt. Allison College,

### SHREND.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the March number of the NOTES, C. G. Child gives for *shrend* a derivation which I think is not allowable. The word is there supposed to be the same as the dialectic *shend*. But *shend* is the O. E. denominative *scendan* < *sceonde*, Goth. *skanda*, N. H. G. *schande*, etc., the literal meaning of which is not the one required by *shrend*. And it is to the literal meaning of *shrend* as used by the glass-workers that we must look.

This we find in O. H. G. *scrintan*, M. H. G. *schrinden*, 'to burst' or 'crack.' (See Kluge

*s. v. schrunde*.) \**Scrindan*, so far as I know, does not occur in O. E. literature, nor would this give *shrend*, but rather \**shrind*. *Shrend* may, however, be a causative to this, or may be from M. H. G. *schrinden*. In phonetics and meaning it is quite probable. The historical connection alone needs proof.

FRANCIS A. WOOD.

Chicago.

### MISERESS.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—As astronomical journals record the appearance of new comets, so, I suppose it falls within the province of MOD. LANG. NOTES, to note the appearance of new words; and I, therefore beg to signal the appearance of one which has just peeped above the horizon. A recent journal gives an account of the murder of "an aged miseress." Whether her spectress haunted the murderers, does not appear.

Some years ago I read a novel in which a young lady offers her services to another as "mentress." I await with patience the heroine who will combine the courage of a hectress and voice of a stentress, with the persuasive eloquence of a nestress.

WM. HAND BROWNE.

Johns Hopkins University.

### GERMANIC GRAMMAR.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—I was pleased to find Professor Schmidt-Wartenberg's judicious review of Streitberg's *Urgermanische Grammatik* in the April number of this Journal. Considering the importance of the book, and the extensive use which it is likely to receive, I venture to offer comments on a few other passages, as the result of a year's acquaintance with it.

To begin with, I have noted a few additional misprints or slips: p. 49, l. 22, for \**kvōm*, read \**gvōm*;—p. 61, l. 4 from below, [in Goth. *triu*, etc.] '-*ew*- ist vollstufiges Suffix, hat also ursprünglich nicht den germ. Hauptton getragen; omit 'nicht';—p. 72, last line, before *spakre*, insert 'aisl.';—p. 75, l. 24, for *u*, read *ū*;—p. 130, l. 15, *ga drāusjan* should, of course,



be one word;—p. 286, l. 9, for 'agentis,' read 'actionis.'

Further, on p. 327, l. 17, in equating the Icel. *þþaþ þey. þneve*, 3 sg., with Gothic *þnauan*, the author might have mentioned that the Gothic word likewise occurs once only (*þnauandans*, Luke vi, 1.).

In § 122, c, the assertion is made that OE. *ǵ* was a spirant, except after *n* and in gemination, written *cǵ*, in which situations it was a stop. The *ǵ* of *gg*, which the author does not mention, was certainly a stop, and has remained in Mn. E. The OE. combination *cǵ*, which has given rise to Mn. E. *dz*, must have had spirant quality in at least the second element.

On p. 80, line 2 from below, the author illustrates the ablaut-grades *es*: *s* of the *-es*-suffix by Gothic *aqizi*: Icel. *ox*. He then adds OE. *æx* as an illustration of the *es*-grade, from \**æcces*. Why not let it pass as it stands, as a zero-grade, with the suffix in the form *-s*?

In § 92, OE. *wāwan*, *sāwan*, are introduced among their cognates in the other Germanic dialects as illustrations of IE. *ēj*+vowel. Surely the OE. *w* calls for some comment.

In § 125, *Anhang*, and § 127 A, the reader would see his way more clearly if the author had, when possible, given the IE. original of each combination before enumerating the examples. § 127 A, as it stands, is on first reading perhaps the most confusing passage in the book. The translator, if one is to appear, should treat his paragraph with care.

Finally, the statement in § 141, "bei der Folge Subjekt+Verbum kann das Verbum niemals allitterieren," is at least untrue when the subject is a pronoun:

*Ic hine cūde cniht-wesende*

Beowulf, 372.

*Hwæðre hē gemunde mægenes strengre*

Beowulf, 1271.

WILLIAM STRUNK, JR.

Cornell University.

#### OPOSSUM.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—For this word we are referred by Skeat to a translation of Buffon's *Nat. Hist.*, London, 1792, i, 214. It can be found in John David Michaelis' *Orientalische und Exegetische Bibliothek*, eleventh part, p. 8, Frankfurt, 1776. Michaelis, it is to be presumed

took the word from *The History of the American Indians* by James Adair, London, 1775, in the review of which book the word occurs.

Adair's book is a rarity and it may be of use to transcribe its title:

"The History of the American Indians, particularly those nations adjoining to the Mississippi, East and West-Florida, Georgia, South and North-Carolina, and Virginia: by James Adair, Esquire, a Trader with the Indians, and Resident in their Country for forty years. London 1775. Printed for Edward and Charles Dilly in the Poultry. 464 pages in large quarto."

The most curious thing in the book appears to be the demonstration (for the first time?), that the Indians are the lineal descendants of the lost ten tribes of Israel, who came here

"either while they were a maritime power (that is, in Solomon's days), or soon after the general captivity: the last is, however, the most probable."

The basis for this argumentation is the fancied resemblance between the languages of the Indians and the ancient Hebrew. The curious book would probably be very valuable to the student of aboriginal antiquities.

R. B. WOODWORTH.

Burlington, W. Va.

#### MONTAIGNE AND IAN MACLAREN.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Not many weeks ago, while searching through the pages of Montaigne, I chanced upon an interesting parallel between a passage in one of the essays and an incident in one of Ian Maclaren's stories. In *Livre i.*, Chap. xl of the *Essais*, "Que le goust des biens et des maux depend, en bonne partie, de l'opinion que nous en avons," examples are given of those whose jested at the approach of death. Among these is the case of a man who, at the point of death, is lying upon a pallet before the fire,

"et le presbtre, pour luy donner l'extreme onction, cherchant ses pieds, qu'il avoit resserrez et contraincts par la maladie: 'Vous les trouverez,' dict il, 'au bout de mes jambes.'"

In *Days of Auld Lang Syne*,—*A Cynic's End*,—Jamie Soutar is lying at the point of death, and the two old women watching by his bed cannot decide as to his condition. Kirsty declares that all is over, but advises Elspeth to feel his feet.

"'A' canna find them,' said Elspeth, making timid explorations. 'They used tae be on the end o' ma legs,' remarked Jamie, as if uncertain where they might now be placed.'"

JOHN MACLAREN MCBRYDE, JR.

John Hopkins University.